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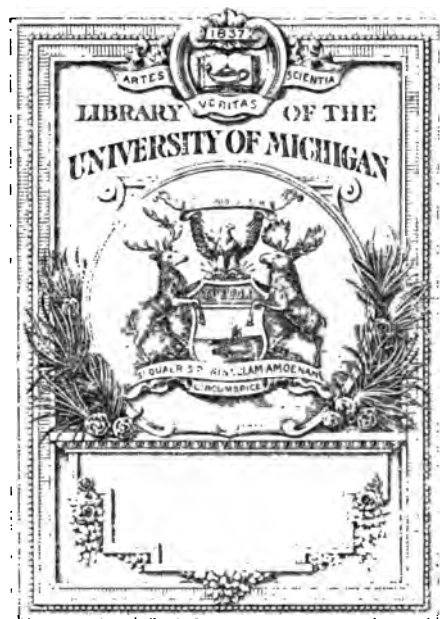
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PROCEEDINGS

OF THE

NATIONAL  
ASSOCIATION OF ELOCUTIONISTS

TENTH ANNUAL MEETING

HELD AT BUFFALO, NEW YORK, JUNE 24 TO 28, 1901

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PUBLISHED BY THE ASSOCIATION

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OFFICIAL REPORTER  
DOUGLAS A. BROWN  
CINCINNATI, O.

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 Thomas C. Trueblood, . . . Ann Ar  
 Miss Marie L. Bruot, . . .  
 Miss Laura Aldrich, alternate, . . .

## CONSTITUTION.

### ARTICLE I.—NAME.

This body shall be called the National Association of Elocutionists.

### ARTICLE II.—OBJECT.

To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship, by means of correspondence, conventions, and exchange of publications.

### ARTICLE III.—MEMBERSHIP.

(*Adopted July 2, 1897.*)

SECTION 1. *Active Membership.*—Any teacher of oratory, elocution, dramatic expression, or voice culture for speech, or any author of works upon these subjects, any public reader, public speaker or professional actor shall be eligible to Active Membership. But every applicant for Active Membership shall have a general education equivalent to graduation from an English High School, and, in addition, shall be graduated from some recognized school of elocution, oratory, expression or dramatic-art, or shall have had the equivalent training in private under a teacher of recognized ability; and, furthermore, shall have had at least two years of professional experience as artist or teacher subsequent to graduation or the completion of the equivalent private course.

§ 2. *Associate Membership.*—All persons not eligible to Active Membership (including students of subjects named in Section 1) shall be eligible to Associate Membership. Associate members shall not be entitled to vote or hold office, but shall enjoy all other privileges of membership.

§ 3. *Honorary Membership.*—Persons of eminence in the profession, or such as may have rendered conspicuous

service to the Association may be elected to **Honorary Membership**.

§ 4. *Membership fee.*—The fee for **Active or Associate Membership** in the Association shall be \$3 for the first year, payable on application for membership, and \$2 for each succeeding year. Non-payment of dues for two successive years shall entail loss of membership in the Association.

§ 5. *Election.*—Election, except in the case of **Honorary Membership**, shall be by the Board of Directors, upon recommendation by the Committee on Credentials. **Honorary Members** shall be elected by the whole body.

§ 6. *Credentials.*—The Board of Directors of the Association shall elect from their number a Committee on Credentials, who shall determine the fitness of all applicants for admission. The first committee shall consist of three members, elected for one, two and three years respectively. The vacancy occurring each year shall be filled at each annual meeting by the election of a member for the full term of three years. In case of the inability of any member to serve out the term for which he was elected, the Board of Directors shall also elect a member for the unexpired portion thereof. The Committee on Credentials shall publish in the official organ of the Association from time to time a list of applicants recommended by them for membership, and shall post a complete list of the same in some conspicuous part of the hall of meeting at least twelve hours preceding the opening of the convention. Applications received later than the Saturday preceding the convention shall be referred to subsequent meetings of the Board of Directors; but in no case shall an applicant be elected without twelve hours' notice of his recommendation by post to the same. Any member, having a valid objection to admission of an applicant so posted, shall have the privilege of a hearing thereupon before the Committee on Credentials. Pending election, the Committee on Credentials instruct the doorkeeper to admit all applicants upon presentation of the Treasurer's receipt for membership dues.

§ 7. *Appeal.* Appeal from the action of the Committee on Credentials may be made to the Board of Directors. From the action of the Board there can be no appeal.

## ARTICLE IV.—OFFICERS.

There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors.

Seven directors shall be elected annually to fill places of the seven retiring.

## ARTICLE V.—MEETINGS.

The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

## ARTICLE VI.—SECTIONS.

The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special departments of study, which documents shall be forwarded to the Directors.

## ARTICLE VII.—ALTERATIONS.

Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall be given the Directors in writing.

## ARTICLE VIII.—NOTICE OF ALTERATION.

Any and all notices of alterations of, and amendments to, the Constitution, duly announced in *WERNER'S MAGAZINE* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming convention, as provided in Article VII. of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

## BY-LAWS.

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1. *Rules of Order.*—Rules of order shall govern all deliberative assemblies, Roberts' "Rules" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum of the Board of Directors. A quorum of the Association for business purposes shall consist of thirty-five members.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of admission or rejection of new members. Unless otherwise provided for all elections shall be by acclamation. Not more than three honorary members shall be elected in any one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the financial condition and arrangements for each annual meeting, and the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and historical features of the annual meeting and shall report thereon to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or other valuables. They shall be responsible for the custody of the same. They shall also be responsible for the Association, whether from donations, bequests, fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary in advance.

6. *Papers.*—No paper shall be read before the Convention of the National Association of Elocutionists unless the author of the same, and no essay shall be read before the Convention except the official report of the Association except such as may be read by the author at the Convention, the papers and essays which constitute the report of said Convention. This by-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished litterateur who may be invited by the Literary Committee to prepare an essay for the Association. The

REPORT OF BUFFALO MEETING.

mittee shall be accountable to the Board of Directors such invitations.

7. *Advertising.*—No person, whether a member Association or not, shall be allowed to advertise in any ner in the rooms of the Convention any publication, position, device, school, or invention of any sort, whet free distribution, by circulars, or orally.

8. *Modification or Suspension of By-Laws.*—The provision shall be modified or suspended only by a thirds vote at regular meetings.

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## BY-LAWS.

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1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Roberts' "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of thirty-five members.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or rejection of new members. Unless a ballot is called for all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary.

6. *Papers.*—No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention. But this by-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished scientist or litterateur who may be invited by the Literary Committee to prepare an essay for the Association. The Literary Com-

mittee shall be accountable to the Board of Directors for all such invitations.

7. *Advertising*.—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

8. *Modification or Suspension of By-Laws*.—The above provision shall be modified or suspended only by a two-thirds vote at regular meetings.

## NATIONAL ASSOCIATION OF ELOCUTIONISTS.

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The Tenth Annual Meeting of the National Association of Elocutionists was held in the Central High School building, Buffalo, N. Y., June 24 to 28, 1901.

The first session of the main body was called to order at 3 p. m. Monday, June 24, by President Henry M. Soper.

President Soper introduced the Rev. Adelbert L. Hudson, of the Church of Our Father (Unitarian), Buffalo, who offered prayer.

PRESIDENT SOPER: I have pleasure in introducing Rev. Doctor O. P. Gifford, of the Delaware Avenue Baptist Church, of this city, whose address is next in order.

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### ADDRESS OF WELCOME.

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REV. O. P. GIFFORD, DELAWARE AVENUE BAPTIST CHURCH,  
BUFFALO, N. Y.

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*Ladies and Gentlemen:*

I feel as Paul did when he stood before Agrippa count myself happy, O king, that I am to speak for self before you today," because you are expert in man the customs and tricks of the profession that I represent.

It is one thing to manufacture goods, and another market the manufactured product; and when the market breaks the mill stops. We are taught in the universal seminary how to manufacture thoughts; we are to ladies and gentlemen of your profession how to teach them; and when the market ceases, the mill stops. We have heard of the Hebrew who wished to have his son trained to a mercantile calling. He took him to the brother Hebrew's clothing-store and consigned him

care for proper training. After a short period the boy was returned to his father, who immediately went down to see what was the trouble with the boy. Being his own boy, there could be no real trouble with him. He asked the merchant, "Was n't he honest?" "Yes." "Was n't he prompt?" "Yes." "Well, could not he sell goods when anybody wanted to buy?" "Yes." "Then why didn't you keep him?" "Well, anybody can sell goods when people want to buy. I want a boy who can sell goods when there don't anybody want to buy." Anybody can preach when the people want to hear. The thing is to get a preacher so trained that he will compel people to want to hear. In the spring the physical man needs a tonic; but the congregation needs a spiritual tonic all the year 'round. And elocution is the preacher's tonic. Through it he creates an appetite for the mission and the message. Of course it was in New York state where a certain teacher was training her boys and girls to give original definitions. She said one day to her class, "Will some of you give me the definition of elocution?" A small boy raised his hand. "Well, John, what is elocution?" "It is the way they murder people in the State of New York." If that were true I should be afraid to stand here today in this presence. But instead of taking, you prolong life; you prolong the life of the preacher, for if he cannot market his goods in a decently respectable way, how is he to earn an honest living from his fellows in the pews?

We are indebted to you more than to any other profession for so vocalizing our message that the people will listen; and we will learn something if they keep listening, and we keep talking.

Nicholas Murray Butler, of New York, says that there are five evidences of education; and the first is correctness and precision in the use of the mother tongue. You teach us that, the value and the beauty of the English language. The time is past when one must enter the temple of knowledge by way of a dead language, as one enters an English country church through a graveyard. The emphasis now is being laid upon the English language; but it can be rendered only by a man who understands it; and one can understand it only by profound study of it.

He gives as the second evidence of an education, manners. The Latins had but one word for manners and morals—*mores*. Manners are not the masks, but the faces of morals. One can never possess the best manners unless he is himself moral to the core of his being.

And he gives as the third evidence of education, reflection; and brings the very serious charge against the American people that they have not mastered the art of reflection.

One of the most curious characters at the dawn of our century is that girl Helen Keller. You remember the hand of disease made her soul a prisoner in black solitude years ago. Shut out from the world without, she was shut in to the world within. The world is too much with us. The real world is the world within, not the world without. God did not make the universe in his own image and likeness; he made man so; and yet we are so busy with the world without we have no time for the world within. One can never be educated till he has mastered the art and science of reflection. This girl Helen Keller, trained for Harvard, when half way through her college course pauses to reflect; and in a recent issue of the Radcliffe Magazine, describing this period and her college experience, we find her saying:

"There are disadvantages, I find, in going to college. The one I feel most is lack of time. I used to have time to think, to reflect my mind; and I would sit of an evening and listen to the inner melodies of the spirit which one hears only in leisure moments, when the words of some loved person touch a deep, sweet chord in the soul that had been silent until then. But in college there is no time to commune with one's thoughts. One goes to college to learn, not to think; it seems.

"It is impossible, I think," she concludes, "to read or five different books, in different languages and treat so widely of different subjects, in one day and not lose of the very end for which one reads, mental stimulation and enrichment.

"Just now my mind is so full of heterogeneous material that I most despair of ever being able to put it in order. Whenever I enter the region that was the kingdom of my mind I feel like the proverbial bull in the china shop. Thousands of odds and ends of knowledge come crashing

my head like hail-stones, and when I try to escape them, theme-goblins and college-nixies of all sorts pursue me until I wish—Oh, may I be forgiven the wicked wish—that I might smash the idols I came to worship!"

Amen! And amen!

We are so busy retailing other men's thoughts that we lose the power to think ourselves; yet a man can never be self-respecting unless he has a profound conviction that he is in the best company God ever made when he is alone. I have great sympathy with that Englishman Coleridge tells of, who had such a profound self-respect that he never spoke his own name without lifting his hat. He had been much alone.

You cannot master the thoughts of the great thinkers and the great writers without insulating yourself in your study from the busy world, brooding over the thought and being brooded over by the spirit that underlies it, till you in a sense lose your personality and become the thought you reproduce. So you are teaching us the power and the value of earnest, persistent, quiet thought and reflection.

Another evidence is in the growth of the mind. Some men are like crystals; they harden early and never grow. They have a good orthodox setting; they flash on the bosom of conservative thought, and rise and fall with its pulse-beats and heart-throbs; but stand for nothing after they leave the university and the seminary.

Another type of mind is like the plant that is never the same, always growing, always enriching, always transforming everything it touches into the expression of its own life. You cannot give your days and hours and years to the study of the best literature in the English-speaking and living world, and the reproduction of its noblest thoughts, without becoming akin to the nobility of the thought of the master you reproduce. The mind grows by what it feeds on.

But his final evidence of education is the power to make people do. What we need at the beginning of this century is men of action as well as men of thought. Mr. Schwab, of Pennsylvania, draws a million dollars a year. Mr. Schwab has the power to make men do. Mr. Schwab advertises for eight men who will stand at the head of eight

steel plants, and offers them each a salary of \$25,000 a year; but every man must have power to make other men do.

You, as teachers of elocution; you, as promoters of the world's best thought and life, turn out into the world year after year classes of men and women who are taught by you to do things. They are stirred to the very bottom of their powers, and they are organized to stir the communities in which they live.

And so, because you belong to the educated class, because you are educators, brother men, and sister women, I welcome you to the heights of Buffalo.

I am told—I do not know how true it is—that Buffalo is "wide open." When that expression is used it means the sewers of Buffalo are wide open. I do not welcome you to the sewers of Buffalo. There are certain parts of the city that you had better keep out of if you want to keep respectable when you get home; but I welcome you to our homes, to our brains, and to our beautiful city; to the best that is in the town called Buffalo.

May you be a blessing, and prove yourselves a blessing to us.

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## PRESIDENT'S ADDRESS.

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HENRY M. SOPER, CHICAGO, ILL.

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*Fellow Members of the Association, Ladies and Gentlemen*

Next on the program is my humble part. Happily the opening address one is not expected to take any time or to keep to any text if one is taken. Neither is one in danger of any criticism in discussion following, since this is one of the privileged papers of the convention which is discussed or criticised—at least in public. I suppose it will be criticised liberally, privately!

In behalf of the Convention, I say to the good citizens of Buffalo, we thank you for your words of welcome; kindly greeting, and for your generous courtesy extended to us. We feel we ought to doubly thank you when

member what a large family of guests you entertain aside from us, what a multitude of other conventions are here; and how many similar bodies were unable to find a spot whereon to pitch their tents or rest their weary feet, but, like the Arabs, have been obliged to fold their tents and silently steal away, unhoused and unfed. But for us, the gates of this temple of learning gracefully swung open, and we gratefully enter. We can but congratulate you upon the royal way in which you have welcomed all the nations of all America to your city.

The genius of your architecture, the noble towers, the beautiful domes, lofty pinnacles and stately columns, that rise so magnificently from your exposition grounds, speak in silent eloquence to every member of our Association who has journeyed hither to gather inspiration for higher attainments in all that is eloquent and noble in life.

As an Association, we feel that we may with a just pride congratulate ourselves on this tenth anniversary of our birth. The infant born in New York city in 1892, amid the chaos incident to all new organizations, amid dire prophecies of an early and ignoble grave, still lives, and with just pride we look back today over the history of our first decade. We come not to boast that those early promises of evil and of failure have not been realized, but rather to give fervent thanks that despite the indignant dissenters who marched out in a body and left us to our fate in 1892, despite the unrighteous criticisms and bitter muttering that have occasionally arisen, we stand today stronger and more united than ever. The infant has cast aside its swaddling clothes and stands forth ready to grapple with the mighty problems of expression in this progressive age, and exulting in all the growing vigor of precocious Young America.

Let us not, however, rest upon our laurels, nor dream too much of our past achievements. This age of hustle and progress is clamoring as never before for true, practical, unaffected styles of expression. We must meet this demand, or, failing to do this, we shall justly sink before the storm of modern criticism. Everywhere we behold the struggle for power and place in the land. Not bullets nor bayonets, but the ballot of the people shall decide all the great national questions ultimately, and the true orator sways the ballot.



of the people. Schools of oratory must recognize the fact that merely teaching how to "speak pieces" should be a very small part of their training; they must teach their pupils how to *talk*. The business world demands talkers in every line of teaching, in every vocation. Even the labor unions are as systematically training their leaders in talking as the cadets of West Point are trained in military tactics. Young men and women in charge of offices are finding that grace of movement and fluency of speech will advance their salaries in proportion to their abilities in these particulars. A young man who has charge of a large law office, and receives callers in the reception room, was recently invited to the office of his employer, who said, "Young man, I am going to raise your salary, you talk better than you did. You hold my clients better." This young man had just taken a course of lessons in talking and public speaking, and this advance of salary was a direct result of that training, as the young man himself acknowledges. It is argued that ladies do not need a special course in this particular feature, that they can talk fluently enough without this training, but it must be remembered that from a business standpoint there is as great danger in talking too much as there is in talking too little, and that there is quite as much in the way you talk as in what you say. Thus it is seen that the field of the true elocutionist is unlimited, and no teacher in this country today need lack patronage if he will emphasize this practical side of the profession. In short to know what to say, to know how to say it, and to know when you *have* said it, is the true elocutionary trinity. This applies equally to the public speaker and to the orator. The successful talker has only to energize, amplify, and project his every-day talking style in society and business, and to preserve the same natural manner in public speaking in order to be truly effective before large audiences. The orators of the present are slowly but surely coming to recognize this fact. Henry Ward Beecher, Wendell Phillips, Chauncey Depew may be cited as excellent illustrations of this type of oratory.

Great questions are confronting our nation today must be met and settled. Notwithstanding the false statements that money rules the world, let me venture

prediction that in the final climax of the crisis in public affairs that must surely come at no distant day between capital and labor, the ballot will prove its sovereign power over all else, and the orator will sway that ballot, and whichever side sends forth the largest number of good orators will win the battle.

Among the many things that are before this Association for study and investigation, we believe that above all methods and theories rises the all-important subject of the silent forces in the realm of nature, and that until these are more thoroughly understood we shall in a great measure be groping in the dark. The science of psychology is advancing, and yet with all the years that have been devoted to this study by the best minds of the ages, how very little there is in the way of formulation of even general principles upon which scholars seem agreed. A teacher will issue a textbook today proclaiming certain cardinal principles, and tomorrow he will teach his classes so different a theory that you, listening, will declare that this person cannot be the author of his own book. We believe that the psychologist will never gain much permanent ground until he deals more with causes and less with effects. The psychic societies of London and Boston have done more real laboratory work in unlocking the mysteries of this science than all the professional psychologists.

Along this line of thought we would refer you to the statements of Sir William Crookes, in his address before the British Association of Scientists in 1898; also to the published proceedings of the Society for Psychological Research, and to the deductions therefrom by the late F. W. H. Myers, of London; also to Pierre, and Janet, and Binet in France; and to Brener, in Australia.

Among the psychologists of America we may mention William James as having come the nearest to a practical analysis in his various experiments. To certain experiments and their resultant deductions must we look for whatever will stand the final test of fact. Is it wise, then, to teach as settled psychological principles, statements which, to a very large extent, will be supplanted by something else tomorrow? We would not for a moment belittle the study of psychology, but rather dignify it as the all-essential funda-

mental factor in a course of elocutionary training. What we do desire to urge is that we should, at the present time, teach only such general principles of the subject as are recognized by psychologists generally as incontrovertible facts. This science is but in its infancy. From the early discovery of electricity as a potent factor, how long a time elapsed before it began to be brought into practical use. So will psychology yet be made as practical in the pedagogy of elocution and oratory. As wireless telegraphy is now a practical thing of every-day life, so it also may prove in the science of wireless thought, or telepathy. Even now telepathy is admitted by scientists to be a fact and not a fancy, and we believe it will yet be as practical as wireless telegraphy.

The science of thought vibrations—the sixth sense, the subtle ether that pervades space—all these are worthy of our earnest study in connection with modulations of voice, and principles of action in expression and oratorical effect. While you may smile with incredulity at these suggestions, you must admit—all intelligent observers do admit—that in the most effective readers and orators there is a silent, subtle, intangible something that influences the audience favorably—we call it the soul-power of oratory, and various other terms. In oratorical contests a separate column for marking it is drawn under the heading of rhetorical, or gener effect, but whatever this unknown quantity may be, it more potent than all the other known elocutionary forces combined, and beside it the known methods of elocutionary training sink into insignificance. It is a force the source and nature of which the psychology of the present day has not yet discovered. Would it not be well to have a special committee from this Association to investigate these forces, and to report at our next Convention and from year to year? We believe the work of such a committee as important, at least, as that of any other in our list. The student who shall unlock the secrets and reveal philosophically and practically the mysteries of these forces will be accorded a grander glory and gratitude ever crowned the names of Esculapius, Watt, Morse, Edison, or Franklin. The power of hypnotism can be ignored as one of the silent forces which the reader

orator wields in his great aim to move and mould the thoughts of his hearers. How this power may be wisely and honestly employed, how we may get a clear idea of its philosophy and phenomena, are questions for us to consider in this connection.

Today the world reels beneath the mighty pulsations of its teeming millions, who are pressing their claims for supremacy. Competition was never so great, and with eager haste the leaders of the masses go to the elocutionist and frantically ask, "What can you do for me that I may win, that I may carry my case against all opposing forces? Help me to wheel my batteries into line; help me to scale the heights and plant my banner high over all, and my glory and success shall be yours also." Are we meeting this demand as we should? Have we not greater worlds to conquer, of which we have scarcely dreamed? It seems so to me, and this is why I have thus emphasized the topic of the silent forces as factors in our profession that are far mightier than all the melody and motion which are but mere results of this force. Ole Bull, when asked why his playing was so much more effective than others whose technique was equal to his, replied, "It is not my technique; my violin notes are only the medium by which I convey my feelings to my audience."

We have read of a violinist who, by striking certain chords on his instrument, could make a stone column tremble and totter. Be this true or not, we believe, when the laws of vibration are better understood, that our whole system of teaching melody will be reduced to a much more absolute science. May not some committee on the history of elocution investigate to see whether or not this at present undeveloped science of vibrations was known to the Greeks or Romans, or to some other ancient peoples. The poem entitled "The Lost Chord" has a beautiful hint to investigators along this line. We believe that the soul of the orator is often inspired with many chords of melody which the imperfectly—or better say—the inadequately trained vocal machinery is unable to express; and if the avenues of vocal expression were only disciplined to respond to these promptings, we should see more frequent instances of irresistible oratory that would, like a mighty

whirlwind, sweep all before it. We know and read of occasional instances where such is the case, and wonder how it is done. Who will find the key to unlock this mystery? We read in Julia C. R. Dorr's poem, "The Legend of the Organ-Builder," these words:

"Day by day the organ-builder in his lonely chamber wrought,  
Day by day the soft air trembled with the music of his thought."

Who shall say that this legendary statement may not be a reality? Tennyson says, in his Bugle Song:

"Our echoes roll from soul to soul,  
And grow forever and forever."

It is claimed by the ablest philosophers that a small stone dropped into mid-ocean moves every particle of water in the vast expanse of the briny deep, and that the waves thus set in motion reach not only to the farthest shores, but down to the very depths as well. Hence may we not accurately measure the number and force of brain and soul vibrations which are said to be moving on through all time and eternity? This is equally true of the reciter and the orator. Words saturated with soul-power and sincerity are ever invincible. It for the teacher to regulate and not restrict this power by too much grace and finish, which are the parents of restraint and self-consciousness. Those who have been the victims of the "sounding brass and tinkling cymbal" style of elocution are crying for redress of grievances, and for the natural methods, and the judgment of common sense. Shall we not heed the cry?

We eat now of the fruits of the trees planted by our forefathers. Shall we not plant some elocutionary tree today, for the benefit of the future ages? Shall we not be more patient and unselfish in delving into the history of Elocution? that we may recover the buried secrets of the lost art of Greek and Roman eloquence, together with the treasures of the oratory of all ages? And may we not have a committee on the history of Elocution, that will be willing to work for a common cause, and for the paramount honor and glory of the National Association of Elocutionists.

Trusting that the sudden transition will not jar the sensitive nerves of the audience, I wish now to

abruptly from the esthetic and etherial to some very tangible and practical topics relating to our professional work. I desire to congratulate the association upon the marked progress it has made in its work. You have reduced theories to practical drills, and wonderfully stimulated thoughtful discrimination. In the earlier years of our association many complained that our programs consisted of only fine-spun theories, and the clamor was for something practical. All who have attended the recent sessions of our Association must admit that cry has been heard and generously answered. Our very able and worthy ex-president, Professor Chamberlain, in his Detroit address of 1896, made several very valuable suggestions which have as yet not been acted upon. I wish here to briefly emphasize some of them: Why cannot this association have a standing committee upon pronunciation which shall do such thorough work that the dictionary makers shall respect and heed it? Each year the fluctuations in methods of pronunciation seem aiming to keep pace with the changes in the fashion of bonnets and gowns. We must either call a halt in this, or agree that it is correct to pronounce words to suit every sort of fad and fancy that may spring up in any coterie of people in any part of the country. By experience and observation, we know that the work of the chairman of the literary committee is by far too heavy and arduous. There should be a special committee to arrange the evening recitals, and thus lighten by that much the labors of the regular program committee. We hope to see the question-box perpetuated. We believe nothing else so fully meets the desideratum of having all the membership take part in the deliberations, and it also serves to bring out many valuable points which otherwise would not be touched upon. We earnestly recommend that the report of the Terminology Committee be made one year in advance—that is to say, have the report made to the Convention and published in the Annual Report, but not discussed nor voted upon till the meeting of the Convention in the following year, thus giving ample time for each member to consider the report and come filled with well-digested thoughts and opinions on this most important subject. We are so far behind other societies of science and art in our nomenclature that we urge more rapid and vigorous prose-

cution of this matter. We further recommend a committee on elocutionary literature, whose duty it shall be to make a thorough research into all the elocutionary literature of all the ages past, in print or out of print, down to the present; that this committee make a complete catalogue of all the important books, lectures, etc., extant, with names of publishers, prices, etc., and that this list be made a part of the Annual Report. We believe this would pave the way for arranging a course of yearly reading and study by the Association at large, and ultimately lead to a more definite standard of professional qualification for active membership, and also for grading the standard of teachers. This course may be on a similar plan to that of the Chatauqua, except that it be confined to reading bearing directly upon vocal and physical culture. We reiterate the desirability of a committee on the history of elocution; and suggest that the committee consist of ten members, that this be a standing committee for a term of years, and that it report to the association from year to year, and to the association *only*.

We also suggest that every former, as well as present member of this association, act as a committee of the whole, to interest as many others as possible in our work, and to induce them to join this body; by this means alone, our membership may be more than doubled.

Again, we must not forget that the perpetuation and growth of this association proportionately advances the professional interests of each member, and adds to the dignity of our art in the eyes of the world. which, by degree will learn to convert its criticism into respectful praise, and sees the improvement in our aims and methods.

This association work must mean more or less sacrifice on the part of each and all of us, but let us be enough to see that, even from a selfish standpoint, it eventually pay a large dividend on the investment.

Of late, it has seemed eminently true that death has been a shining mark, and he has aimed his cruel darts at many of the brightest and best of our staunch and faithful members. The echoes of the death roll-call of our last convention scarcely died away before there was borne on the wires the sad news that our beloved Merrill had left joined the Eternal Association of the Heavenly Host:

can ever forget him? Who can but ever remember him with love? He was with us in the earliest struggles of our association, and contributed many words of cheer as well as much valuable and active labor in promoting the welfare of our organization. His words before our convention were as "apples of gold in pictures of silver," never missed the mark, and fell as sweet harmonizers upon our sometimes discordant discussions. How little I thought, when last I grasped his hand in fervent farewell at the Cincinnati convention that I should never again meet and greet him in our annual gatherings.

Later in the year, our esteemed friend and near neighbor, Mrs. Riley, was suddenly called from her labors here to a grander field beyond. We little thought one year ago that we should never see her kindly face among us again. You will remember that when she was nominated at St. Louis, last summer, for vice-president, she asked to be excused from the honor, as she hoped to be in California this summer, little dreaming that ere the summer came she would have passed through the true Golden Gate. Although working almost side by side with her in the same building, I ever looked upon her not as a professional rival but as a friend. The association will never have a more loyal, generous and self-sacrificing friend than Mrs. Ida Morey Riley. She stood ready to respond always to every call for help in any emergency. She gave of her time and strength not grudgingly but gladly, whenever she realized the association had need for them. Could we but rally one hundred members with as able and willing brains and hearts as had she, our cause would never falter but go on to supreme success. But while we must mourn for her and miss her genial, inspiring presence, and her generous helpfulness, God grant that we may be lifted higher in our own aims and efforts by the influence of her unselfish, noble life.

The sweet memories of Mrs. Riley and of Mr. Merrill should serve to soften any and every bitter spirit of wounded pride or jealousy, and all carping criticism that has ever been breathed in any of our conventions, and should help us to remember that we, too, each and all, are swiftly and surely moving toward the shores of that sunny land whither these bright spirits are gone, and serve to remind us that



none but the pure in heart shall find entrance there. Time will not permit me to mention more fully Moses True Brown, Mrs. Moon-Parker and others who have gone to join the great majority during the past year; but memory will ever keep bright their names and work.

I have been urged to be a candidate for a third term, but as to the third-term principle I will say that, although they are so much taller than I in every other particular, I must firmly take my stand by the side of Washington and McKinley, and respectfully decline to thus lend my name.

Finally, let me say that I never expect to address you again in my present capacity. Time is too short and words are too feeble to tell you how grateful I feel toward the faithful members of this association, who have stood by me so loyally in the work of the past two years, and have helped keep the convention flag flying.

## MONDAY EVENING.

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### CENTRAL HIGH SCHOOL AUDITORIUM.

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PRESIDENT H. M. SOPER, presiding.

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1. MISS CORA M. WHEELER, Utica, N. Y.  
Scenes from Stephen Phillips' tragedy of "King Herod."
  2. EDMUND VANCE COOK, Cleveland, Ohio.  
"Pot' Luck with a Poet."—Abridged.  
Readings from his own verses, chiefly from his volumes, "Rimes to be Read" and "A Patch of Pansies," comprising the following:  
"Glad to See You."  
"Nathan Flat."  
"His Besetting Sin."  
"Going Home to Mother."  
"Unverständlich."  
"Fin de Siecle."  
"How They Heard La Prima."  
"The Other one was Booth!"  
"The World Awheel."  
"Otto and the Auto."  
"The Hero of the Hill."  
"Red Cross Nurse."  
"Foreboding."  
"The Young Man Waited."  
"Story of Old Glory."
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## SESSION OF THE MAIN BODY, TUESDAY, 10:00 A. M.

PRESIDENT HENRY M. SOPER in the Chair.

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### STAGE BUSINESS.

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FRANKLIN H. SARGENT, NEW YORK CITY.

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#### PART I.

A company of players is a class, of which the teacher is the stage manager. Rehearsals or lessons are in "stage business," so-called, i. e., details in the action of dramatic characters on the stage.

There are many leading masters and many schools of "stage business."

There is the process which has been made so dominant in the theater of this country by the late Augustin Daly, and which has been accepted and imitated by many stage managers. Thirty years ago, when Mr. Daly began his career as a manager, he invented, or rather revived, what was at that time a novel stage method, namely, a constant movement of the characters on the stage, keeping the spectator's eye constantly entertained, and inventing a mass of detail of stage business. This might be called the kaleidoscopic or sleight-of-hand and feet method, which has proved admirable in German farce-comedy. It, however, has been essentially a fad, a reaction from the cumbrous declamatory style, and is rapidly dying out, replaced, as we shall see, by much simpler and more reposeful processes, in which vocal effects appealing to the ears are more significant. Mr. Daly's plan necessitated great thoroughness in the construction of the prompt book, or stage copy of the play, on account of minutiae of stage business. Indeed, the prompt book, as a sort of text-book containing the results of thorough study and preparation of the stage business of a play, is recognized as a necessity by all the most thorough stage managers. In these prompt copies, two-thirds of the matter will often consist of stage business. Prompt books have formerly been available in MS. form only; but we now have very interesting printed works of this description of modern plays, as of the master play-builder of the contemporary English stage, Pinero, and of that greatest composer of stage manager as well in the classical music drama—Richard Wagner. The exact movements and positions to accompany a musical score is practically a representation of the traditional school of stage business, which according to a certain system of fixed rules regulating foot positions and movements, originated in the past preserved in the present. This includes a wealth of pauses and emphases, starts and stoppings, the making of poses and flourishes, especially on entrances and exits, a method; a rigid system of balanced and opposing action—"sweeping back before going on," "never a step unless it stops," "always save your final line for the exit," "pl:

the house, especially in asides," "emphasize your cues," "make a 'property' important, or cut it out," "always replace the furniture," "don't allow furniture or people to hide you," and many other forms like those used by the dancing master. Stage business, indeed, with the old school was largely stage etiquette, a decadent art in many companies of today.

The balanced method between the traditional and the inspirational school, and the increased subtlety from the study of speech, is evidenced in the French theater of today—and the theater is always of today. The French have colonized and established governmental authority over the whole theatrical world, as they have in the technical world, of all art. Probably the greatest stage manager and dramatic teacher of the century has been the late Regnier, of the Theatre Français and Paris Conservatoire. Perhaps the best extant published work on stage business is the remarkable prompt copy of Moliere's "Tartuffe," by Regnier. I trust an absence of stage technique will never make common what I once saw in "Romeo and Juliet," in which the heroine sang a solo on the balcony, and at her final death scene, not having rehearsed her fall and not knowing how to do it, Juliet remarked, "Oh, pshaw!" and to the audible discomfort of Romeo, deliberately sat on his chest and rolled over.

So rapid is the progress in these matters, and so constant are the changes in stage methods, that Sarah Bernhardt, the greatest technician of the theater in the world, may now be looked upon as a little "old school" in her processes.

If the great actors of the last generation came among us again, we should find the distinctively classic and traditional school unsatisfactory, in comparison with the less formal but more intellectual and quite as systematic and prearranged processes of, for instance, *Mme. Duse*; yet the one may be too pictorial, the other too hysterical; extremes are ever dangerous. Let us try to find the happy mean.

The search in the theater is too much for that which is merely novel, and this has given birth to a great many fads, all of them, as I have observed, more or less extreme, and therefore more or less insufficient and wrong. The revolutionary sweeping away of traditions results in the ex-

extreme form of naturalism championed by Antoine in Paris. In that city are many theaters each with a peculiar name illustrative of some peculiar fad. As a natural reaction from this tendency, we find the symbolic drama now and then coming to the fore. Something can be learned from all these methods; the value of entertaining the eye by movement, of fastening the stage business, as it were, in notes to be played at given points and intervals, the importance of retaining the inheritance of the rules of the past, the value of scholarship, of allowing freedom in the play of the natural impulses of a clever stage manager, the importance of the technical method of often making the stage business symbolic, of constantly studying the text-book, *Nature*; each and all have their values in the make-up of a perfect science of stage business. A danger, however, in the realistic method lies in the avowed attempt of some of our most prominent stage managers of the day, never to utilize an old situation, but always to invent or imagine that they have invented something new. There is danger in another form of the realistic method, as illustrated in the theories, but disproved in his practice, of the late Mr. Herne, in carrying the raw photography of nature so far that it is no longer an art picture. If art cannot improve upon nature, of what use is art?

Juliet, at the close of Act 1, would in real life pass out of the room in a very commonplace way, but on the stage, as the flambeaux go out one by one, and the shades deeper and cross one another, the fateful figure of the old hag, the nurse, drawing back the white-clad, dreamy figure of Juliet into the darkness, whose eyes are fixed upon the place where Romeo has gone—in this more is suggested than reality would imply.

With certain of the most advanced stage directors of day, we will surely see the principles illustrated that are seeking, as, for instance, in the atmospheric and picturesque method of Sir Henry Irving. The constructive art of William Gillette, not only in playwriting but in management, in which the illusion of reality is obtained by proper artistic processes, has also, in a little different way, been accomplished by another very prominent play and exceedingly able stage director, Mr. Clyde Fitch.

of course, there are geniuses, who are subject to no system, but whose natural powers are so advanced and creative that they take the place of perfected theory and science, such as David Belasco. The dominance of one man in the theatrical world, let me say, is owing not to his unusual business capacity, but to the fact that he has an extraordinary instinct in the matter of designing and arranging stage business. This he accomplishes not only through his own natural and inherited gifts, but because he is, as all stage managers should be, very absorptive of values in any method of anyone else.

## PART II.

While every situation in every play is new, and presents a new problem to be solved, yet there must be fundamental principles that can serve as a guide in working out these problems, and while allowance must be made for natural impulse and momentary inspiration, out of sympathy and surrender to the emotions of the scene, yet absolute essentials exist in the proper construction of a stage situation. The ultimate basis of such essential principles must be found in the study of human nature, and in the social, personal and other conditions of human life, for the stage, of course, is simply a selected representation of episodes and conditions of human life. Such principles, in their relation to stage action, are not to found in books, however. Even the traditions handed down by word of mouth are so subject to the temperamental and changeable standards of human taste and judgment, that it would seem almost impossible to lay down a strict, formulated system or science on the subject. Yet, of course, the principles of the art of the stage must be parallel to that of other arts. In the painted picture the focus, contrasts, perspective, etc., are paralleled in the moving picture of the stage, with the difference born of the peculiar artificial framework and arrangement of the theater. The theater is so constructed that the spectators are placed on one side of the stage, and everything is performed in the three-sided space of the stage, for the sake of being seen and heard by those in front.

It is evident that there should not be, and cannot be, a presentation of real life, and that there must be a modified

re-presentation, according to the artificial limitation and conditions of the theater. What are these special conditions peculiar to the stage?

Real marble on the stage does not seem so real as papier maché imitation. This is an illustration of a comprehensive fact. The effect is what we want, with the greatest economy of labor to all concerned. This, combined with the artificial conditions of the theater stage, demands that every commonplace and every ordinary activity of real life must be learned over and over again, and the trick or technicality acquired that shall make it seem real. An essential rule is, that the active (the front part of the) body shall be wherever it can best be seen, and that the movements must be adapted to the size and shape of the scenic environment.

Here is a short cut to our goal. Imagine the stage to be in the form of a face, turned upwards, the forehead toward the audience, the eyes down right and left, the nose the central feature, and the mouth in the central line up stage and back. Just where the features of the face are, there the active and the salient meanings are expressed, and the expression of each part of the face is paralleled in the valuation of the corresponding parts of the stage. The cheeks and the forehead are the passive and involuntary parts, where negative action takes place or unimportant people congregate, the mouth is the dominant, strong part, the nose the stage center and the eyes the positions where the finer and more intelligent meanings are expressed. Two lines drawn from the point up center down on either side of the proscenium, and extended into the auditorium, would form an angle which would mark the active part of the stage as measured by the arc of the footlights, and the seating part of the auditorium. The valuation of each part of the theater is inverse in position to that of the stage, where we can see that the three zones of the front, middle and back are respectively used for the finer, for the central and for forceful, declamatory purposes. In the same way, the division of the right and left has the same relation that the right and left of the face or body, the masculine and feminine distinctions, the central lines being the most evident and important.

Another illustration comes to mind, or rather an analogy, between the science of elocution and that of stage business, which may make the subject clearer.

There must, in a sentence, be a center of interest and emphasis, about which the words and phrases are grouped in the order of their relative values. The words arrange themselves in groups or phrases, each about a central emphasis, and between the phrases and words are pauses of different lengths, the words themselves having head, body and extremity, and are recognized as each containing an individual temperament. So it is on the stage. The individual characters arrange themselves so that there is a focus and center to the picture, which perfects its unity. They group themselves, there being a central figure in each group, and the spaces between the groups are analogous to the pauses between phrases, the prominence or otherwise of the different phrases or words being parallel to the perspective in the picture or relative importance of the words or phrases. In similar manner the variations of style require adaptation of manner, tempo, extension, key, etc., etc. The "business" of a blank-verse, standard drama, for example, would be different from a colloquial, modern play, just as its elocutionary delivery would vary, and in exactly similar forms and modes.

We are always seeking for tableaux or pictures that can be held more or less, because only the sustained positions can make a prominent impression upon the camera of the eyes and the sensitized film of the brain. The only object of movement in stage business, as in pantomime, is for its value in reaching a certain, more or less fixed position. Beyond the appreciation and command of pantomimic skill in carrying out such movement, it will be seen that in the constantly changing picture great variety of choice is possible in movement of position and a constructive ability which is fundamental, the same as that used by the playwright, only more detailed and very emphatic and expressive.

We have inherited on the traditional side of stage business much that can be traced to the ancients. The original values given to different points of the compass by the ancients—left, the near city; right, the distant country—are often retained in our placing of set-houses and country roadways, as well as.



the good old rule which gives the leading actor the **proprietary** right to the center entrance. The management of a crowd or chorus, is readily traced from the original choral dances which preceded the existence of the actual theater, and which are preserved today to some extent in the crude forms of opera. These have been superseded to a great extent by a much more photographic method and greater attention to detail.

### PART III.

In all processes certain principles are involved; **first a** preservation of unity in the picture, by constantly **focusing** and having the center of attention; **second, arrangement of** detail in movement and position; and **third, development of** situation after situation through sequent and **contrasting** effects in the main point or climax of the scene or act.

In the practice of stage business in applying these principles, there are three significant elements; the situation or tableau, which demands primarily a study of the divisions of the stage and their expressive values, rank or relationship of people on the stage, which demands a study of degree and kind of attention from one person to another; and characterization. On the first term, the formation of pictures, and the last term, the study of temperament and other conditions of the character, I need not dwell, but the central and most important and all-significant agency in the arrangement of stage business may be found in the word "rank," i. e., relationship of people on the stage. The late Steele Mackaye had probably worked out the most scientific exposition of this matter of rank. To put it, as my limit of time demands, in a very few words, there can be three ranks: 1, emotional, the temporary rank of the scene; 2, **na'**ural, that is, personal, and 3, social or conventional. Each form, emotional, natural and social, exhibits itself either the superior, equal or inferior relationship. Ruy Blas, for instance, is in natural or personal rank superior to his mother, though inferior to the latter socially. He may in a situation either dominate the scene or be subordinate, or he may divide the interest equally. For this reason I call the rank situation - the temporary, the emotional; the rank of personal worth - the natural; and the rank of social or class distinction

—the conventional. Detail of stage business is involved in a study of these relationships of people. These ranks depend upon either the degree of look focused, parallel or separated, and the direction of look, up, down or with; second, the degree of attention of eye, head and body, and the direction of attention, faced, profiled, backed; or third, position on the stage, above, below or on a line.

To quote a statement by Mr. Mackaye, "The alternate species of rank in the action of the play constitutes the art of the stage manager, and creates the various problems in stage business which he may be called upon to solve."

Much of the so-called stage illusion is merely a marked emphasis of what occurs in real life, such as the expression of surprise upon all occasions, focusing of the attention on the speaker or central figure, the expression common in every-day speech, the show of complete interest, as in listening. Many rules are, however, necessitated either by the art or the necessary artificiality of the stage representation, such as the elimination of superfluous movement, the requirement of greater repose than is observed in real life, the sustaining of points and the elaboration of pauses, the invariable domination of the speaker over the listener, the accumulation of by-play, and the very important confidential and sympathetic relation between auditor and actor.

Rules of tradition and principles of applied reasoning are both important. Without the latter the old stager would continue to cherish one principal object to obtain the center of the stage, and invariably on an entrance or exit to be profoundly magnetized by the door-mat, and the rational actor without traditions would find himself in the water without knowing how to swim and with his boots on.

Traditions are not always to be followed. Inspiration, as Garrick said, may be the "goddess of the lazy." In the right sense all must be pre-arranged. "Tradition is the science of a departed artist," and "inspiration, a plan instantly executed."

Great artists, in a technical sense, such as the members of the company of the Duke of Meiningen, which unfortunately no longer exists, in their wonderful performances, particularly of the Shaksperian drama,—great artists, in exquisite shading and fine technique of the French theaters,

and a few of our own actors, have learned to have thorough command of the resources of their art, and have found that the newer and deeper and truer tendency is towards simplicity, and the realization, to quote from the leading authority of the French theater, Diderot's "l'aradox Sur le Comedien," that "A play is like any well-managed association, in which each individual sacrifices himself for the general good and effect."

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### DISCUSSION.

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PRESIDENT SOPER: We now have about twenty minutes remaining, in which to discuss the paper and give the speaker a chance to reply to that discussion. For the benefit of new members I will state that the discussions are limited, three minutes only being allowed to any one speaker, and each speaker is supposed to rise but once until all others have spoken who wish to take part.

MR. BOOTH: I would like to inquire whether those illustrations that were brought in are in the original paper? If not, I hope we shall have them preserved in published form.

MR. SILVERNAIL: I think the reason we all hesitate is because we feel that Mr. Sargent is a specialist in this line, while we are treading on new ground. I wish to express my appreciation of the paper. Mr. Sargent has laid us under great obligations by setting forth so clearly and in such compact shape these things which are so well known to many of the actors, but to us, who deal with situations not requiring such technique, are comparatively unknown.

I think he has shown that there is a great deal more of exact science in the art of acting than we have been accustomed to attribute to it. I am especially pleased at the way in which he has struck a blow at the so-called inspirational method. While I do not believe you can make men or women actors by rule, merely by following technique, yet I believe there are certain limitations within which one must keep his inspiration. I recall how Booth used to toe the same nail-head night after night, in the same play. It was very interesting to observe how such great actors follow a definite method. I was very much impressed when I

saw George Vandenhoff, in *Macbeth*, occupy substantially the same position and use the same action in the scene where he goes to murder Duncan. (Illustrating.) The second time I heard him he placed the emphasis on a different word in this rendering, but the stage business was always exactly the same. I think we ought to feel very grateful to Mr. Sargent for having given us these results of his experience.

MISS BRUOT: I believe Mr. Sargent said Madame Bernhardt was the greatest exponent of technique. Madame Bernhardt told me in Paris last summer that she never played a character twice alike; and I observed that for myself. That is, the main business, as Mr. Silvernail has said, remained practically the same; but as far as her movements on the stage, her transitions and inflections, they varied considerably. I saw the same play given by her in Paris and in Cleveland, and those performances were very different. I also noticed a great change in the play "*La Tosca*." She told me herself that she received inspirations from her audience—never played twice alike—even if she is the greatest exponent of technique.

MISS WHEELER: All our discussion is in the nature of thanks. Mr. Sargent spoke of some things that he might have illustrated, if he had had time. If there was anything that he is willing to further elaborate and illustrate, I should like, for one, very much to have him do so. (Applause.)

MISS BRUOT: I wish to say that in what I said I did not wish to offer it in the spirit of criticism, by any means.

PRESIDENT SOPER: Mr. Sargent will have three minutes at the close of the discussion.

MISS ZACHOS: A very practical point in the paper, it seems to me, is the matter of the use of pantomime by the speaker and reader. The same laws laid down, or suggested, in the paper can be applied in a limited way, and sometimes fully, by the reader on the platform. I think one reason we have such ineffective and slovenly pantomime in our recitations is because we forget when giving the reading of the lines of one character the relative place and action of the other characters who are constructively present; if we could keep in mind vividly the whole stage picture, then we would give to each character its proper value

in relation to the others, and be able to properly adjust ourselves to the instantaneous change of characters in the reading, or impersonation. Such a vivid realization of the stage picture would improve our pantomime enormously, following exactly the method of the actor in that respect. (Applause.)

Mrs. KENNEDY: Will Mr. Sargent kindly answer this question: Does Mr. Sargent believe in the elimination of individual inspiration in all characters as well as the leading one, or would he use individual inspiration?

Mr. SARGENT: I do not quite understand your question. It is rather a deep one. Do you mean to ask how far the individual shall have free scope for his own mood?

Mrs. KENNEDY: Not at all. I mean, would you use individual inspiration in the perfecting of the character, or would that be simply something you would allow after you knew that individual's talent?

Mr. SOPER: Mr. Sargent says he will answer that question in his three minutes at the close.

Mrs. CARTER: The author of the paper spoke of the difference in effect of the real and the unreal in the material decorations of the stage—the marble; and then carried it on to the expression of the character, or characters. I wondered if he meant that the spoken word should also be given an overdoing; must that also be presented in an unreal way? I would like to have that question answered, because we have so much that is unreal on the stage in the spoken word that sometimes the real is a great relief.

PRESIDENT SOPER: Will Mr. Sargent include that? His three minutes will be very much occupied. Time is valuable, let us improve it.

Mrs. WOOD: I wish very much to ask this question: Mr. Sargent said that art is to improve upon nature. Now, do he mean that in this sense, that we are to be led back nature? For instance, a child's voice is clear and sweet and the gestures graceful; but as it grows older it seems though it imitates others. In our drawing upon character should we take the best examples of hatred, or of grief, for instance, as they come before us and use those as our criteria, or should we try to improve upon those?

PRESIDENT SOPER: That will come in the three minutes, I suppose.

MR. PERRY: How much time have we still?

PRESIDENT SOPER: Six minutes.

MR. PERRY: I give my three to Mr. Sargent. (Applause.)

PRESIDENT SOPER: Anybody else wish to vote three minutes more.

MR. MCAVOY: He can have mine.

PRESIDENT SOPER: If there are others who wish to speak let us hear from them. If not, we will now give six minutes to Mr. Sargent. (Applause.)

MR. SARGENT: I trust you will correct me if I did not understand. The first point was in regard to Madame Bernhardt, as to her varying in her inspirations from night to night. I think, however, the speaker will have noticed that the stage business of Madame Bernhardt never changes. That would be, from the French point of view, a crime; and from an artistic standpoint would be absolutely wrong. There seems to be a foundation for this in outline drawing. You cannot, after you have begun to paint in the picture, change your drawing from night to night. The outline must remain constant. The next point was a request for some illustrations. I ought to have asked upon what particular point illustrations were desired; will anyone suggest any particular point that seems to need illustration?

MISS WHEELER: The ones you skipped!

MR. SARGENT: I don't know. I threw in a great many things that occurred to me at the moment. There did occur to me after I sat down two illustrations. I do not know how significant they are; but one deals with a point I barely touched, and which is very important and goes to the very fundamental meaning of all. As you know, in your art and in every other art, there seems to be that element of repose, of ease, fluency. On the stage that manifests itself in what we call spontaneity, or surprise. Everything must be a discovery, a novelty—nothing that we remember of having happened before, but it happens now, occurs to us for the first time. An illustration comes to me of an experience during my first trip to Europe. At the rise of the curtain at the first play I witnessed, the stage is

seen empty: on come two characters, two young men. This was in London. These two gentlemen coming on, one from up left, the other up right, march into the stage with that perfect manner, that perfect etiquette which the English have, and say, "How do you do? What a lovely morning!" etc., and commence to talk commonplaces. On the other side of the Channel, two nights later, I saw the same play by a French company: and what was the difference? The difference was, that one man came on first, no parallelism to start with: he opened the door, he found the room—discovered the room, discovered the objects in the room, discovered there was no one there: he discovered that he wanted to find someone: and discovered someone coming in; discovered it was the person he wanted to see; and there was enthusiasm and response when he had met him. (Illustrating.) There is the sense of surprise, novelty, of discovery, freshness, as our first principle.

Now, a finer principle is in a delicate—not necessarily delicate—it may be very strong, interaction. You have seen in the old days in school two pith-balls subjected to an electric current, and separating, or coming together, according to the kind of current used in the experiment. The characters on the stage are like two objects which are charged with currents of emotion, of different kinds at different moments in the situation; and the drawing together and the forcing apart of the characters, their interaction, make up a very large portion of the more delicate parts of stage business. For instance, one of the greatest masters of the art was the late Chas. Coghlan. I remember the last time I saw him. He came on the scene—(I think it was in "The Royal Box")—and he found a lady he wished to see; he had a letter for her. He approaches her with that letter; he comes within the circle of her influence, and he feels and responds to that influence. The delicate feeling as he gives that letter, which contains something which will offend her and make her feel antagonistic to him, drives him away. As she reads it she, as well as he, is repelled. That interaction or sympathetic reflex is a very delicate and a very important thing—something we cannot mark, however, in stage business directions, although Mr. Pinner has succeeded wonderfully in attempting that, in the

giving of most minute descriptions. Miss Zachos spoke about pantomime, and Mrs. Carter about the spoken word. Of course I see things from the point of view of my training; and it seems to me that any mistakes in elocution can readily be rectified if you do everything, as has been suggested by one or two, by going back to nature a little more, and seeing the thing as a living thing. I know I see the sentence as a living thing, in which every word is an individual, with its head, body and extremities, its motive power, its intrinsic temperament, etc.; and the words move about each other, relate themselves to each other with the same vividness that exists in a stage picture. (Applause.)

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## THE TECHNIQUE OF DIALOGUE AND MONOLOGUE READING.

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EDWARD AMHERST OTT, DES MOINES, IOWA.

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In discussing the technique of dialogue and monologue reading, there are no traditional landmarks to ignore and no literature from which to quote. The successful use of plays and novels on the entertainment platform is of recent date, and too few readers have entered the field to establish such traditions as those which cling to the stage business of the drama. In the theatrical world there are certain definite and not to be ignored principles. The natural and the artistic elements are both recognized, but the natural is always subordinated to the necessities which grow out of the limitations which a theater always involves. A beautiful setting in a parlor, an animated group upon the street, spontaneous and natural, becomes stiff and awkward when presented upon the stage without the modifying influences which a dramatic instinct, on the part of the stage manager, always demands.

We have not gone far enough toward the development of the laws and principles to even decide when it is best for the reader to use a manuscript or a stand to hold his book.



What and how much of stage setting is permitted to a reader, how much stage business and what kind? These are unsettled questions. They were questions discussed in the time of Charlotte Cushman, and arouse serious doubts in the minds of present-day readers.

The purpose of this paper is to state some of the problems and to suggest some lines of development that need attention. Definite conclusions will not be insisted upon, although definite statements will be made for the purpose of arousing a more valuable discussion. It will be understood that none of the genuine principles of interpretation recognized by all actors and readers are opposed or ignored because they are not mentioned. Earnestness, sincerity and thorough appreciation of an author's lines and spirit, all the conditions in fact belonging to the successful interpretation of an author, are taken for granted. We simply discuss in this paper the technique which will make the presentation of a scene or a group of characters, in their bearing upon one another, clear and definite to an audience.

I. EVERY ART LIMITED: Every art has its limitations. No sane sculptor attempts the subtle expression of color shades, and the painter is content with the dramatic moment which his brush preserves. He sacrifices willingly and wisely the larger and the longer story in which the novelist delights. A picture presents a moment; a novelist a sequence. The dramatist also finds his limitations and omits those details and much information which novelists find it necessary to mention. The playwright uses only that part of the action of a story which deals with the peculiar mental states which dialogue can unfold.

The author's limitations and the state of mind which the different styles of writing manifest are most interesting to public readers and their teachers, because the honest reader battles with the same problems which the author finds it difficult to solve. When an author, therefore, attempts the forbidden task and tries to express in a poem that which should be told with a brush or by song, or by some other art, the reader will not be able to redeem the blunder. the familiar Angelus, a painter shows the effect of a distant church bell calling the devout to prayer. The spire of the church is so distant—so far in the perspective—as to soften

the entire effect, and, as you look, your own head bows, you listen to the sacred calling and your heart thrills in response. Here sound was artistically used by a painter. It was suggested. Tennyson saw his problem clearly when he wrote the verses beginning, "Break, break, break," but he did not see it clearly when he wrote the "Bugle Song." He went beyond the limits of his art. There will ever be a discussion as to the artistic rendition of that poem, a question that cannot be settled, because it was born of an unartistic use of a poet's material. Most beautiful as the poem is, exquisite in its suggestions, it still has the incongruous element, and many readers have attempted to follow him in his mistake. The taste of the reader is not at fault. It is an unnatural task in the expression of the art of letters, and therefore to the reader's art. Here, then, is my first moral. Every art has its limitations which must be recognized.

The purpose of lyric literature is to arouse feeling by imparting splendid emotion. The purpose of dramatic literature is to make people see a picture or situation and arouse feeling by this primary and natural process. The recognition of this fact has led the playwright and stage manager, who ever and ever have the audience to consider, to insist on eliminating "talk," the longer speeches, from all plays and to add action. Actors always want lines, bluster, the lyric element. The "star" temperament, the type that delights in great speeches, not in great situations and tense moments, could find a better field on the lecture platform than on the stage. Actors have a stage technique. Are we to ignore the lesson of experience? Mr. Joseph Jefferson calls attention to the fact that an audience is often deeply touched by some very unemotional movement or piece of stage business, because of its connection with the plot of the play or because of its appeal to the imagination. Any person who really sees a drama and understands the difference between an oration and a play, will understand the necessity of preserving as far as possible the dramatic situations of a play or novel in adapting it for the reading platform.

The characters are quite as vital as what they say. Very frequently the characterization is more vital than the lines. The reader should remember that the author's conception

is to be respected, and if the reader is not versatile enough to play the different parts, let him read lyrics—"The Charge of the Light Brigade," "Horatius at the Bridge," and similar heroic bluster.

**TRUE TO THE AUTHOR:** The reader's first duty is to be true to the author. Of course the author should know the field of every department of literature. But when a reader once decides that an author is really worth presenting, his lines should not only be properly studied, but the mental states out of which each scene was born should be suggested to the audience. How this is to be done in a public entertainment, when a continued dialogue is given by an individual reader, is a problem comparatively new to the profession. Yet this kind of work has been done successfully. I need but to mention Mr. Leland T. Powers, who has had many imitators but few disciples, the work of Mr. Hannibal Williams, the successful presentation of standard novels by Miss Ida Benfy and by Mrs. Garghill Beecher, the strong and dramatic presentation of "A Singular Life" by Prof. Adrian M. Newens, the artistic presentations by Mr. Charles Underhill, who has done so much to popularize this kind of entertainment, and the work of many others to whose genius I would gladly pay tribute.

To be true to an author of dialogue, it is certainly necessary to make an audience see the characters coming and going, living the scenes upon the stage as the author evidently saw them living in his mind. To assume that one can stand by a desk and use a manuscript and do this is blunder. It is an injustice to the author and false to all the laws of the imagination.

**SOME OBJECTIONS ANSWERED:** It seems to some natural for one person to play two parts, but it is not unnatural than for an author to conceive two people as quarreling and to do the talking for both. He plays all parts of his art; why should not the reader be able to do the same, at least to some degree? Too often because the reader denies his art, relies on impulse, and fails to acquire knowledge of the technique which interpretation requires.

Some have also maintained that different characters should be suggested by the voice only. This plea was mainly convenient for the readers to whom a play is

picture of life, but a philosophy, or to one who possessed a flexible voice but awkward feet and unimaginative hands and face. We can agree with the contention that one man cannot be an entire company of players, and should not attempt it. But one man unhindered by manuscript, thoroughly alive, with expressive face and body, moving gracefully and quickly, with sensitive regard for the effect of this work on the imagination of his hearers, can come much nearer to showing a number of characters to an audience and their relation to each other, than a man who violates every imaginative instinct, and thinks it artistic for one man, standing in one position, without change of position and without facial expression, to have ten voices—voices of all the people in the play. If a man objects to impersonating numerous characters, he should not read dialogue at all in public, but confine himself to monologue, and to further preserve his dignity, write his own.

The contention that a reader can make each character stand out clearly, without locating them upon the stage or paying respect to their positions, and the belief that this is all that is necessary, expresses the entire difficulty. Because the *relation of characters* is usually the vital thing. Usually it is not the development of the individual, it is the progress of the play and its passion that moves the audience. In the quarrel between Brutus and Cassius, we do not want to see or hear Brutus except as his character is opposed to that of Cassius. The difficulties of transition are to be met, not ignored. In the opening lines of the quarrel scene the panther-like activity of Cassius is opposed to the quiet of Brutus. This it is necessary to show. Cassius therefore can move freely to all parts of the stage, but must be very near Brutus at the end of each speech, so that no hasty or undignified change may be necessary. The position of Brutus should be definite, almost precise, or the mental picture of the audience is lost. (Illustrating.) In the short, sharp sentences where both men lose their dignity and actually dispute each other, it is best not to walk the stage at all. Why so much care? Because the reader has few stage accessories, it goes without saying that his appeal is to the imagination. He should therefore know how the picture appeals to the mind of the audience, and how stage pictures.

differ from real ones, and how imaginative pictures differ even from stage pictures. The real actor crosses the entire stage; the reader can give only those few steps vital to the situation. Nearly all blundering comes in a failure to recognize at what point in the action of an individual character the characterization is to be assumed. Trying to show too much is nearly as bad as simply reciting, thus showing too little.

WHAT WE HAVE LEARNED: Some few definite things we have learned. Some of the laws of transition and stage-walks have been well developed, and we are able to state them; but so few know the difference between the stage and the reading platform, and fewer still the difference between an orator and an actor, that much confusion still results. Let me state one or two of the mental activities which it is necessary to understand.

1. The imagination knows direction but not distance.

There is no violence to the mind in assuming a change of location. Standing before an audience, all of the changing scenery of a railroad journey may be clearly and vividly presented, but if, in the description of one picture, a direction is changed, or, in the giving of a parlor scene, a door is indicated and a character then enters from the opposite side, the audience will at once be confused. Let me illustrate from one of the lighter readings that have become popular upon the entertainment platform. (Lines quoted from Fred Emerson Brooks' "Old Ace"). Actors have known this law of the imagination for generations. There is no reason why we cannot learn it.

2. The imagination sees but one center of interest.

Therefore a number of characters can be presented in one scene if the consecutive groupings are properly managed. And every reader who attempts dialogue on the public platform should know how. I elaborate now but one more principle.

BRINGING ON A NEW CHARACTER: A new character can be brought on to the stage from any point convenient to the reader, if the place of entrance has not been suggested. But if by the eye or by gesture or by inference the direction has been suggested, then the reader must be true to that suggestion. To disappoint the imagination is worse than to

disappoint the eye. Such awkward blundering reminds one of the amateur play in which a trembling hero, looking toward the left wing, cries, "Here comes the messenger," and the messenger in the right wing is compelled to exclaim in a stage whisper, "I am on this side, Charley, turn this way."

It is but natural that students of literature should care most for the soliloquies, the lyrics—fragments of great plays, and to have thought the action the least important part. But the action makes the play. Browning did not know this, and, therefore, Browning cannot be played with success. Actors and readers enjoy the long speeches—few have the courage to leave them out, but the audience—the enlightened audience, too, cares more for what people do than for what they say.

In the poem "Lady Clare," it is necessary by every law of dramatic art to bring old Alice, the nurse, from the rear of the stage if Lord Ronald leaves at the side. Her anxiety and secretive intent must have the opportunity of watching his departure. Her slow, crouching entrance is more eloquent even than her heartrending confession of love.

"O God be thank'd!" said Alice the nurse,  
 "That all comes 'round so just and fair;  
 Lord Ronald is heir of all your lands,  
 And you are not the Lady Clare."

In the stanza from a later period of the scene, when the mother has asked for a kiss, the slow, doubtful, yet tender, expression of the Lady Clare moves us profoundly.

"Yet here's a kiss for my mother dear,  
 My mother dear, if this be so,  
 And lay your hand upon my head,  
 And bless me, mother, ere I go."

But I maintain that the walk from the back part of the opposite side of the stage is more effective, and, given in pantomime, would quickly move an audience to tears.

CONCLUSIONS AND A HOPE: 1. The dialogue reader needs a technique much more elaborate than the descriptive or lyric artist requires.

2. Lyric literature can be read from books or manuscripts with no dramatic loss. It is perhaps best to use a reading-stand.

3. A dialogue reading for an individual reader should be prepared with all the limitations in mind.

4. A hope: There is room to indulge the hope that the fine literary imagination which has been able to make a literature for the stage, and adapt it to all its peculiar needs and limitations, will also be able to meet the requirements of the new and ever-developing field of the entertainer. The greatest rewards, financial, at least, come to the entertainer and the lecturer. The commercial possibilities are great enough to warrant the expectation that someone will devote his energies to the preparation of such a literature. Meanwhile the better class of novels and some plays, not all by any means, can be successfully used.

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#### DISCUSSION.

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PRESIDENT SUPER: We now have considerable time for discussion of this valuable paper. I hope you will all be prompt, and not wait to be called upon. I know you each have something to say.

Mr. Sargent was called for.

MR. SARGENT: I think I have had my share in the proceedings. I am very much impressed and instructed by Mr. Ott's paper, which is presented from a point of view which I think we are apt to overlook. I found a great many corroborations of what I had stated earlier in the morning. While Mr. Ott was illustrating, I tried to see what was the central principle involved. I did not fully succeed, because it is much subtler than anything I have tried to work out. You see, stage work, as such, is like stage scenery, painted in strong, broad colors; it is exaggerated to a certain extent; but Mr. Ott seems to make it clear that platform work must be more suggestive; and calls for a finer analysis than I feel myself at present prepared to make. Certainly a finer treatment is necessary in the suggestive methods of the platform. This requires greater power of a certain sort on the part of the reader than the actor. I can imagine there may be few actors who could take the platform and deliver

a play properly and effectively without appurtenances and support from other people. I cannot add anything to what Mr. Ott has said. I am in the position of a seeker for information.

MR. BARBOUR: Speaking on the point as to whether a person giving a monologue should employ a reading-desk or manuscript, we have illustrations of the use of these every day. A man who stands very high in the estimation of the elocutionary world today, always uses a reading-desk and manuscript. I refer to Mr. George Riddle, who gives twelve readings a year before the Brooklyn Institute. I suppose no man receives more applause. I did not have the pleasure of hearing the elder Charles Dickens; I understand, however, that that was his custom. Another man, who passed away last summer, Prof. Moses True Brown, in his reading always used a reading-stand. If it is better for us to discard manuscript and a reading-desk, I would like to know why it was that these great teachers did use these aids?

MISS LAUGHTON: I would like to say, also, that Mr. Churchill, dear to the hearts of all America, used a reading-desk.

MR. McAVOY: I have been attending these conventions since 1892, and I am inclined to believe we are suffering from too much individualism, which is fatal in any art. If you will visit the Fair here you will observe it is fatal in sculpture and painting, and especially in America. Why cannot we soberly agree, simply that we may finish the business? Let us do this, and be done with it; because there is no end to it. This same individualism creeps into almost every paper that is read in this association. In Germany particularly, artists there agree upon some fundamentals in the way of principles, even if it be nothing more than the method of using a flower. Simply in a spirit of fair criticism, and not vindictiveness, I must say that this paper shows too much of this individualism. Mr. Williams, who did more to organize this association than perhaps any other man, never uses a manuscript, nor does he move about the stage. He stands behind a desk, something similar to yours, Mr. President, and stands perfectly still, seldom using anything but his voice; and I like that very much. So do I



like Mr. Riddle's reading, who moves about a good deal and has his book on the desk before him. I wish you would take kindly what I am saying, and I hope that we can, as soon as possible, eliminate more or less of this individualism, and try to see things universally instead of as individuals.

PRESIDENT SOPER: I will say, for Mr. McAvoy's comfort, there is a set of resolutions published in last year's report, that are to go before this convention, upon the line of specifying principles upon which we are asked to agree or disagree. Those who are interested in seeing something permanent established with regard to creed or belief in expression, will have an opportunity to express themselves at that time.

MISS WHEELER: I would like to ask a question of the writer of the paper on this practical point, that has been bothering me in adapting situations in the presentation of scenes: of course the position of the characters has to be more or less modified. If a person, for instance, is talking to someone up in a balcony behind him, he cannot turn his back every time on the audience. That is simply an illustration. We have to modify those things. When two people are speaking, standing close together in friendly conversation, perhaps occasionally referring to some scene or point of view in front of them, the natural thing is to speak closely and turn the head to face the person close to you without any attempt at projection; and so far as he is projecting the effect is lost of this intimate friendly relationship. Yet I notice almost invariably when persons do retain that attitude of friendly relationship we lose more or less of what they are saying, because the face is turned so much that people on the other side do not see the face, and very often do not hear. Now, the reconciliation of that is puzzling me. I think that readers as a rule turn the face too much from one side to the other, so that the audience only hear half of what they say; but the minute you begin to project, I do not know how to avoid losing the effect of the relationship desired to be conveyed. (Illustrating.) I would like to have that explained.

PRESIDENT SOPER: Who will explain it?

MISS ZACHOS: It seems to me that it is not an insurmountable difficulty. The lady who has just spoken imagines two characters standing side by side, so that each must turn the head to address the other. Now, the audience will be engaged more with the person speaking than the one spoken to; therefore the speaker can always place the person addressed a little at the front instead of placing him directly at one side. Consequently, only a slight turn of the head is required, just sufficient to indicate the act of addressing the other person.

MISS WHEELER: That is not exactly my point.

MRS. WALTON: Perhaps it would be a good plan to get the height of the character to whom we are talking; for instance, in addressing a lady one would not lift the eyes quite so high. It occurs to me it would be a good plan to gauge the height of the characters.

MR. PINKLEY: I suppose the speaker will, in his closing three minutes, give us something more definite as to exactly what he meant by violating all propriety in representing many characters unless he acts them, or by using a desk. I think many of us remember to have heard Doctor Furness, the great commentator, at one of our national conventions, who did his work by the use of his hands and arms and body from the waist, and made his characters as plain as I have ever seen them. Miss Fanny Kemble, in her wonderful presentation of Shakespeare, did her work from a reading chair, and held her audiences for two, three and four hours, making them see everything. Personally, whether monologue, dialogue or lyric, I feel I can do better if I have the text memorized. The gentleman, in using the term "dialog," I suppose, referred to many speakers—more than two—many-log.

MADAME SERVEN: Personally, the paper has been very suggestive to me. The writer of the paper said that Browning could not be played with success; but it has been played with success this last winter, although I confess there was genius in the players.

MR. RUMMELL: I think we are making a mistake very commonly made by artists themselves. Every artist who is a genius has an individual way of looking at nature; and he becomes convinced in time that that is the only way to look

at it. He is very apt to become unsympathetic toward other artists who look at it in a different way. I think it is perfectly proper to read with a desk, or without, to stand still and use the voice, or to use the voice and body. It all depends upon yourself, and which way you prefer, and what your motive is in doing it. I think the mistake is in getting to be too narrow in our sympathies. There are different variety among any and all forms of art, and each variety is good in itself, if it is practically worked out. We have heard something said about our American painting and sculpture, and the word individualism is used in a sense not altogether favorable. I think we want that very thing. One man undertakes to express his way of looking at nature in his own way. To him colors may appeal most strongly; to another the design or some other feature; each endeavors to reach perfect expression in his own way. All are good in themselves; but you cannot have only one. If you are a dramatist, you cannot combine the classic and the romantic in one. If classic in character they cannot be at the same time something else. There is no reason why, if a reader prefers to stand still at a desk, he should not do so. Great readers have succeeded in rendering the illusion perfect by that means. I never use a desk, but do not believe in decrying those who do.

MR. HAWN: It seems to me that the whole question is one of the power to create illusion. Therefore, the physical aspect, the bodily positions of the interpreter, must come largely into play. Reading with the eyes fastened to the book, unaccompanied by facial expression, is an art. Many great artists have held their eyes almost fastened to the book, and purely by vocal modulations created the desired impression. Others may add facial expression to that. Others of us, again, may add the body to it. Therefore, it seems to me, that standing behind the desk and using the voice simply for illustration, or blending the use of the body with it, is a matter of individual power. I claim that no woman in the world weighing 300 pounds can get up and by any possibility give you from a reading desk, or from the dramatic stage, a correct portrayal of the character of Juliet. It has been tried too often. Therefore, I maintain that some of the so-called great readers insult the intelligence of a very

large proportion of our cultivated women in their audiences by trying to actually impersonate the woman of today. And women come to me and say, "These great readers are insulting to womanhood in that they make the most dignified and dramatic characters, puerile creatures." Therefore, whether at your desk or away from the desk, is a mere question of individual possession of dramatic power. We can have no cut and dried rules about it. If I can actually impersonate a female character in a play by leaving my desk, I should take advantage of that power and use it; but I claim that most of us cannot do that; therefore, better be careful in what we call reading from dramatic works in attempting as a man to personate a woman too literally, or the reverse. For if we do not make the stage illusion effective, I claim we come pretty near to burlesque in that one part of our art.

MRS. L. J. MANNING: Mr. Hawn said very much that I wanted to say. I would like to touch upon one point in the paper to which very little attention has been given by the convention. I think the reader spoke of imagination, and the necessity of building up a play that shall appeal to the imagination of the audience; and that is a point that I think we ought to pay attention to, especially readers who read dramas. His point as to direction in imagination, I think a very good one, because we all know how frequently we have had a play, or had characters suggested to us upon the rostrum, or upon the stage, the imaginary stage; and then they have been wiped out by some untoward pantomimic error of the reader. I think that is a point that the paper very well brought out. Another thing I would like to emphasize is (and this the paper barely touched upon) that a good reader can present a play with more power and more evenly balanced, if you will permit the term, than in the case of a company containing a star and several poor actors or actresses. The reader will balance all the characters, if possessing the ability to do so, so that each one will have its due place and its due work. Thus the eyes of the audience will not be blinded to the principal characters, for these will stand accentuated, as it were; and so the reader has a great field in the matter of suggestion. I would use that term rather than impersonation. I do not like the idea of the reader

impersonating in the drama; but the reader must suggest the characters. If suggested by the author certainly they should be by the reader. I would agree with the writer of the paper in that regard; that was a very good point. I think more attention might be given to that with value to all of us.

MR. SOPER: I would like to hear from some of our former officers who have not been with us for some years. Mr. Fulton, may we not hear from you?

MR. FULTON: I thought I would keep quiet during the discussion this morning; but I am very glad to say that I think the most valuable part of the paper is that referring to suggestion. So long as we hew to the line of suggestion in action and voice, we can always distinguish between the reader and the actor. It is not necessary, Mr. President, for us to turn very far to the right or left to speak to the right or left; a mere turning of the face the slightest degree will answer. You have noticed that in a photograph gallery the artist will sometimes turn your head the most imperceptible degree, so much so that you would think the adjustment useless; but that little touch gives just the position of your face necessary for the eye of the camera to catch; you can thus appreciate how that same little change will produce its effect on the eye of the audience, so beautifully illustrated by the essayist when he spoke of the retina as the sensitive plate of the brain. Impressions are there produced by little touches, little turns of action and expression; that being the case, there is no necessity for the reader to work all over the stage; he can stand by his desk. My revered master, Professor Murdoch, often sat in his chair and gave dramatic recitals. Mention has been made of the old readers, Fanny Kemble and others, who used manuscript. I think, however, that one should be entirely familiar with the text, and should be able to read it from memory without the book; but for the purpose of distinguishing between the reader and the actor, it is sometimes necessary, and even artistic, for us to have a book on the rostrum, the pulpit or whatever may be in front of us. If we will address the intelligence of the audience simply by suggestion, bringing out the character by voice and action, and will go no further than to suggest many shades of feeling and charac-

ter, I think we will always remain within lines that will be artistic and in good taste.

President Soper called on Professor Chamberlain.

MR. CHAMBERLAIN: There are many others who speak much more to the edification of the association than I think I can on this subject. Since you have called on me I wish to invite attention again to the great principle which was enunciated by Mr. Sargent, and incidentally to pay my respects to the candor and generosity of that gentleman in acknowledging the fact so positively brought to our attention, that the work of the dramatic reader is much more subtle in its suggestiveness than that of the actor. I think that is a great principle which we should always keep in mind. I was indeed glad to hear that tribute paid to the superior character, or certainly much greater difficulty to be surmounted by the artist who undertakes to present dramatic works as a reader. There was much in the line of that which Mr. Fulton has just said that I had in mind to say. I suppose the practical deduction from all this is that the one who undertakes this more delicate task must have in mind all the details of possible stage business as definitely as if he were going to act it; and then he must be sure to keep fairly within the line of realistic representation, and confine himself to the most delicate suggestions in presenting the interior and subjective side. This is not a matter of mechanism, it is not the actual stage business in this technical sense that we are after; but it is the suggestion of mental states; and that I suppose is the point in which dramatic literature, viewed as literature, differs from the drama presented with all the stage accessories. That, I presume, is the distinction which the last speaker had in mind when he said that Browning could not be played, which of course has been rightly answered by our friend, Mrs. Serven, that Mr. Browning's work has been staged. But still I have no doubt that Mr. Ott is largely right, that the great mass of Browning's literature depends for its real effect upon such delicate suggestiveness that it could not be assisted by actual stage business. It belongs to a realm of much more subtlety of subjective expression, so that the actual presentation of it in definite physical reproduc-

tion is, if not impossible, at least unprofitable. I should be glad to hear a word from Miss Blood.

Miss Blood did not respond.

MR. PINKLEY: I hope Professor Chamberlain will have a word to say in regard to the Bugle Song.

MR. CHAMBERLAIN: My view of the Bugle Song is simply this, that Tennyson introduces that into the Princess as one of the intervals, and could not have had in mind the definite presentation of the sound of the bugle, or anything of the sort. It was an extremely vivid imaginative use of tone as suggesting by analogy soul and vibrations of affection and love. I view it, therefore, as an artistic incongruity, if not a monstrosity, to attempt any realistic reproduction of the sound of the bugle. I am sure that any fair ground of literary criticism regarding the situation in which he used it, rests properly on what that great work, "The Princess," was intended to do. The other parts of "The Princess," the narrative parts, might all be staged; but certainly those interludes are thrown in as musical moments of great beauty, meant to suggest in the hearer a more strictly ideal realm, a sense of feminine affection and love for which woman's heart is always craving, as against the—(Here the gavel fell).


PRESIDENT SOPER: There are just three minutes for Mr. Ott to close the discussion.

MR. OTT: We have had a good time. First, in my list of those who have succeeded on the reading platform, I mentioned artists who used the book and those who did not use it. I am not out of sympathy with any one who succeeds. I sympathize with every genius that can succeed by any process. So much for that.

Second, I believe in the use of the table and reading stand; and believing it profoundly, I think more of our readers should use it who do not, and for that reason I tried to draw the line so that more would act on the suggestion of using it. How beautiful it would be if they would take the book, open it, turn the leaves tenderly with love, and find some sweet, tender poem, sit down with us in the chair, and read it to us lovingly and tenderly. I said "we" in my paper. I am afraid I am not a good reader. I said "we" should use it. I tried to draw a distinct line between the class that should

use it in that way and the class that should not. Now, if I were to read "A Blot on the 'Scutcheon" I would want a table and manuscript. I would want to sit down and read it with you. I would not want you to think of it as being represented on the stage, with people and scenery, with colored lights and an orchestra. Browning compliments us by appealing entirely to our brain, lifting us above the painted scenery of the stage. I believe that can be done. I do not believe the stage is the highest form of art in the world. The reader who delivers "A Blot on the 'Scutcheon" can read with a stand, and do it much better; but think of someone trying to read "David Garrick" in that way, or a little bright comedy, where we want continuous expression, movement, action, everything which goes to make up quick, sprightly comedy, with its heroic moments.





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## **TUESDAY EVENING.**

A reception was tendered to the association by local educationists and others in Buffalo, at the home of Mrs. Burton Fletcher.

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## **SESSION OF THE MAIN BODY.**

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WEDNESDAY, JUNE 26—10:00 A. M.

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HENRY M. SOPER, PRESIDENT, IN THE CHAIR.

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## **THE SPEAKING VOICE.**

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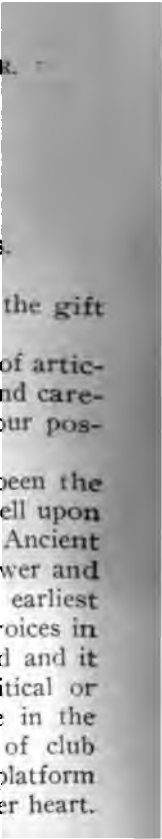
MISS MARIE WARE LAUGHTON, BOSTON, MASS.

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The gift of song has not been given to all, but the gift of speech has been withheld from only a few.

Although marvelous and intricate as this faculty of articulate speech undoubtedly is, we are as unthinking and careless concerning it as though it were the least of our possessions.

Through all the ages the speaking voice has been the theme of poets and prose writers, who loved to dwell upon its power, its beauty, and its sweetness. The Ancient Greeks, artistic, susceptible, wise, recognized its power and trained and guarded it from infancy. Since the earliest ages there have been people who have used their voices in public. It may have been as a means of livelihood and it may have been to advance some evangelical, political or educational project. Today there are many more in the field than ever before; for look at the millions of club women, each of whom is likely to be called to the platform either in support or defense of some issue dear to her heart.



The question is, how many of these, our politicians, ministers, educators and club members, have ever devoted any thought to their vocal needs?

If we pause to consider for a moment the speaking voice of the majority of people about us, we can realize our deficiencies, and that those who should be our guides and criterion are pitifully lacking in vocal poise and finish of speech. Much has been said about the inability of women to hold amicable conventions; this is due in great measure to their inability to make themselves heard. If an audience cannot hear they should not be blamed for being inattentive.

The Outlook gave this valuable warning a year or so ago: "The coming generation of women will drive from the field the present generation of workers, because of their assurance that one must not only know what to say but how to say it."

Why is it that we, the most progressive nation on the earth, allow ourselves to be branded the country of disagreeable voices? We must confess it is so. We hear them not only from the platform and from the pulpit, but in the school, the university and in the home.

We know how wearing upon our nervous system is the unpleasant sensation produced by the sound-waves set in motion from nerve-tiring voices and language bereft of its beauty and power. Besides the nervous tension prevalent in the speaking voice, we find faulty articulation and enunciation, with a tendency to use only one or two notes. Now, truly speaking, we have the whole musical scale, and more than any musical instrument has ever been able to catch and hold—all at our command. Even the violin, which is nearest the human voice, is not able, under the fingers of the most skilled operator, to produce the fine shades of tone of which the speaking voice is capable. In singing we hold a tone until we change to another whose interval is positively fixed; in speaking it is different, for each tone may change or be inflected, and *we* make our own music, for we give expression as we feel. So we must beware of fretfulness, fault-finding, anger, and all disagreeable emotions that spoil the music of our tones. If the articulation is defective, free the articulating organs, and have the machinery so flexible

that it is a pleasure to our friends to listen to us, and not, as we have often found it, an exhausting duty to find out what they are talking about.

Every woman can make herself heard in any ordinary room without raising her voice, or losing any of her sweet femininity, only first understand, voices must have a physical basis. Someone has said:

"Far too little has been made of the individuality of voice, for nothing more betrays the character behind it and nothing more surely affects the listener before it. Some are like a file that rasps the nerves of the hearer. Some like a brook whose murmuring lulls to drowsy acquiescence. One voice may be like an organ, and as one stop or another is touched it can utter soft persuasion, kindle to action, strike with terror or lead on to victory and if need be to death."

The voice is the keynote of the individual. I think I do not exaggerate when I say physically or psychically. The late blind Dr. Kock, of Boston, read most truly the character of individuals from their voices. Listen to two people talking in an adjoining room, and, without hearing the words, you have a general idea of the thought; then, too, the voices in themselves have either a true or false ring.

I say it is the keynote of the physical, for both the singing and the speaking voice depend upon that development of the body, true to nature and harmonious to the living truth; and again, the development of the voice can bring only good to the physical. We may liken the human structure to the wood of the musical instrument, and the tone produced by the strings is not more dependent upon the seasoning, the proper curves of the wood, and the adjustment of the parts, than is the voice upon physical conditions, curves and adjustments. Everyone can add to the quality and sweetness of his voice by following a few simple exercises for freedom from physical restrictions.

The breath is the material from which voice is manufactured; so we must learn to breathe correctly and to be able to use at will and without strain or injury to the parts, the whole lung capacity. The breath, as I have said, is the chief source of power; and the voice in its purity and sweetness depends upon the control of this force: to accomplish this we must stand well. Next we must have command of

the resonant cavities, the pharynx, mouth cavity and nasal passages, the articulating apparatus, which includes the tongue, lips, palate, teeth, etc. Thus much for our physical needs in voice production.

I have said that it was the keynote of psychic power. It is not only the keynote that we wish to express, but the whole psychical harmony of which we are capable. It is our duty to vibrate only that which is in accord with eternal harmony, and if, instead of allowing our voices to express the lower tendencies of human nature, we give them freedom, develop them along ideal lines—how much may they not help our souls toward that perfection which is the innate desire of every human heart. So as our minds are developed and freighted with the rich merchandise of education and experience, let us train that medium of expression, our speaking voice, to intelligently, correctly, harmoniously, and without strain or friction, translate the triple form of our being. I believe so thoroughly in responsiveness. Our bodies and our voices should be to us as well-trained machines, obedient to the master mind. Then if the education of imagination and our artistic nature has been carefully developed, for all education is essentially defective that does not include these two, then we can be, *we are*, responsive; for the mind, the voice and the body are working in harmony. The story runs that a large number of friends were once invited to Hiller's house to hear Mendelssohn play, Clara Schumann being among them. After playing several selections, Mendelssohn gave Beethoven's great Sonata Appassionata,—at the end of the andante, letting the final chord of the diminished seventh ring on for a long time, as if he wanted to impress it forcibly on all present. Then quietly rising, he turned to Madame Schumann, saying, "You must play the finale."

She protested strongly. Meanwhile, the friends present were waiting the issue with the utmost tension, the chord of the diminished seventh hovering over the heads of the company like the sword of Damocles. It was the nervous, uncomfortable feeling of the unresolved discord which at last moved Madame Schumann to yield to Mendelssohn's entreaties and play the finale in her own wonderful way.

What is this subtle quality which one person or influence calls forth in another, this game of host and guest called responsiveness? Is it a thing of intuition or of attainment; for the few or the many; and is it, after all, of real value to its possessor?

Of this we may be assured, that it is the quality which makes the boy or girl born without it, by whom it is never acquired, a failure, for the difference between persons is largely their capacity for response.

Professor Farrar, of Harvard, once greeted his class with the excited exclamation. "I toss this ball into the air; the earth rises up to meet it, and the stars bow down to do it reverence." His statement was as scientifically accurate as it was stupendous. The curious stones known to geologists as concretions grow circle upon circle, through the ages, by the response of certain atoms to the magnetism of a certain nucleus. A young girl amid a company of notables has the conversation directed to her, because she, of all the room full, is most alert to receive it. This man's anger quiets because he resolutely controls his hands and feet and the muscles of his face. This woman's meditations are vaporish because she has fostered indolent habits of body; and conversely her face has grown dull because the features reply to the weakness of her thoughts.

The person who complains that nothing within him responds to noble architecture ought to stand and look at every fine building within his reach. If he does not enjoy literature, let him with determination read the best books. If people fail to attract him, has he given attention to their finer qualities; has he struck any chord to win their reply; has he put forth his hand to invite response; is he basing his conduct on the lines of action engraved by Lowell:

"Be noble! and the nobleness that lies  
In other man, sleeping, but never dead,  
Will rise in majesty to meet thine own."

It does not need a Mendelssohn to strike the chord, or a Clara Schumann to make reply. In the little acts of the day, to take the initiative lies within the reach of the humblest of us; and skill to find the proper response comes quite as frequently by education as by intuition.

I realize that some say, "Talk about the body and voice as machines! That is mechanical! One has only to feel an emotion and the rest will follow."

In answer I will say, That only is art which can rise above the mechanical. There are many who feel intensely the strong emotional passages of Shakspeare; they understand and would be able to analyze them psychologically, and yet could not express them. Is the artist mechanical because he learns to draw and studies the laws of perspective; is the singer mechanical because his voice has become a well-trained servant? One must be an artisan before he can become an artist.

The question arose at a conference, "Why are most so-called elocutionists so stilted?" The answer was: Because the road to art is long and wearisome, and it is hard to get beyond the line of consciousness. We might add, we are only in the realm of the artistic when we have worked up from nature, through consciousness, to art, then back to nature again.

The development of the speaking voice compared with any other art line has not as yet received its due amount of time and attention. The great cry is "be natural." But this does not mean what may be natural to *us*, it means, what *should* be natural to us, for naturalness should be consistent with nature, and that of its highest order. We cannot assume this, we must *be it*. We who hold that expression is but the outward representation of an inward condition, translated through a medium, so well trained, and in so responsive a condition, that the artist himself is lost sight of, must hold up for the work a high standard. We advance as does our ideal, and our advancement is in proportion to the freedom and responsiveness of our cultivated medium.

We often hear it stated that voice is an inheritance and due to climatic influence. A soft, moist atmosphere produces a much lower, sweeter tone than a harsh climate can ever do. Doubtless this is in part so, but there is something stronger than heredity or climate, and that is habit. The nervous tension of the American voice is due to a disease known only in this country, and is called by many "Americanitis." Education and gentle breeding have their share in forming voices, and so have character and disposition.

Aside from the influences of heredity, climate, and the nervous tension of this country, the influence of imitation in the children's voices cannot be overestimated, for here begins habit. And it is with the children that we should begin to lay the foundation for better voices for the coming generation. Children like to think and feel, and they must think and feel in the language they know. If the only books they read are Indian stories and those of the Eben Holden class, they will in their play act the Indian and talk in dialect.

The greatest value of all school teaching is not so much the subjects taught as the training and discipline of the mind of the pupil, and one of the greatest aids to all—be it the student at his tasks, the scholar searching forth into new and unexplored truths, and the man of affairs—is the power of concentration.

Each alive teacher has his own device whereby he helps his pupil to meet and combat the problems that face him; but one of the best ways to develop this valuable power is to read aloud to the child, and here is where the mother can help. She can read to him and have him tell the story afterwards. You can help him form a taste for the best, with an infinite variety to choose from.

But these little people are very critical; they cannot endure a droning, monotonous voice incapable of sounding the changes of expression. You will not be able to hold their attention. They will not accept as they grow older your stumbling over words and your fumbling of phrases, or if they do, these born imitators, these creatures of habit, while they may not care to hear you read, copy your false pronunciation and bad enunciations and intonations, and succumb to the stronger influence of the daily recurring faults they should never be allowed to hear. There is a great need of better English and better pronunciation, enunciation and intonation in all schools and homes. How many of our cultured men and women are fitted thus by example to instruct the child during the formative period in the expression of the impressions received? This is as much a fault of the home as of the school.

Look to it, you mothers who feel you have no need of voice culture, because you are never heard in the club or

public places, that you fail not in the home. Tension in the voice makes control in the school-room difficult.

The great law is strength at the center and freedom at the extremities.

It is the cultivation of the imagination and melody in the human voice that is most neglected in teaching reading. The word method is in great part to blame for this. The reading-books used are made upon this plan, and the extending of the vocabulary is the end sought. This, of course, must be, but cannot imagination be allowed to live, at least? As for melody, every piece of well-written prose or verse has rhythm, and also a tune of its own. Ruskin says: "There is no music in a rest, but there is the making of music in it." In our whole life-melody the music is broken off here and there by "rests," and we foolishly think we have come to the end of time. God sends a time of forced leisure—sickness, disappointed plans, frustrated efforts—and makes a sudden pause in the choral hymn of our lives, and we lament that our voices must be silent and our part missing in the music which ever goes up to the ear of the Creator. How does the musician read the rest? See him beat the time with unvarying count and catch up the next note true and steady, as if no breaking place had come in between.

Not without design does God write the music of our lives. Be it ours to learn the time, and not be dismayed at the "rests." They are not to be slurred over, nor to be omitted, nor to destroy the melody, nor to change the key-note. If we look up, God himself will beat the time for us. With the eye on Him, we shall strike the next note full and clear. If we say sadly to ourselves, "There is no music in a rest," let us not forget "there is the making of music in it." "The making of music is often a slow and painful process in life. How patiently God works to teach us! How long he waits for us to learn the lesson!"—John Ruskin.

Science claims the hour. Why is the science of the human voice omitted? Valuable time is spent in determining the power of attraction and expulsion in the natural world. How many can understand the causes of the same power in the human voice. What is the practical remedy? A great



effort should be made both in the school and in the home. A knowledge of the controlling forces, a little time spent each day upon the simplest exercises, will form a habit for good which soon becomes a part of one's self. Some of these exercises I have spoken of: stand well; breathe easily and deeply; articulate clearly; use a low, easy quality of tone; read aloud the words of our best authors in prose and poetry; and teach yourself to see the pictures and feel the thought by vesting yourself with another's personality. In this way we lose our self-consciousness and learn to think of what we are doing, not who is doing it. It is self-confidence we need, which is a very different thing from self-consciousness. By expressing the thoughts of others we extend our own boundaries of thought and express our own more freely. There should also be a physical earnestness. A cold, mental, dead-level delivery may reach the reason, but to touch the heart and awake a response from the people addressed there must be upon the part of the public speaker a genuine enthusiasm. You must not only be in earnest, but you must let your audience see that you are. Show it in your voice, but do not forget your conversational tone.

May the day be not far distant when the school and the home place more importance on the training of vocal expression, and may it be just as much a part of the curriculum of our seminaries, colleges and universities as mathematics and sciences. We know that patriotism is aroused in every loyal breast when we read or hear words of praise for our country and our country's flag. Cannot the same love and pride be aroused for a national voice, beautiful, strong and free?

It is not so much what you say,  
As the manner in which you say it;  
It is not so much the language you use,  
As the tones in which you convey it.

"Come here!" I sharply said,  
And the baby cowered and wept;  
"Come here!" I cooed, and he looked and smiled,  
And straight to my lap he crept.

The words may be mild and fair,  
And the tones may pierce like a dart;  
The words may be soft as the summer air,  
And the tones may break the heart.

For words but come from the mind,  
And grow by study and art;  
But the tones leap forth from the inner self,  
And reveal the state of the heart.

Whether you know it or not—  
Whether you mean or care,  
Gentleness, kindness, love and hate,  
Envy and anger are there.

Then would you quarrels avoid,  
And in peace and love rejoice,  
Keep anger not only out of your words,  
But keep it out of your voice.

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### DISCUSSION.

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PRESIDENT SOPER: We have now some little time for discussion—three-minute speeches—as many of them and as rapidly and in as close connection as possible, to give a chance for all to speak who wish. Shall we hear from somebody now on this paper?

MRS. L. J. MANNING: I think we all owe a debt of gratitude to the writer of the paper. I feel there is scarcely anything to criticize, but there are certainly many thoughts brought out in the paper that it would be well for us to discuss. First, the reader's own magnificent poise and voice were, I think, things to be commended, and things to be copied as well. Then, the thought running all through the paper, the betterment of the conditions—the teaching of the student in the school, the child in the home, to be true, to be earnest. All this seemed to ring through the paper. I thought it was one of the very best lessons we have had, the idea that the moral and emotive should have more attention than the mental. We know that the voice is cold if it is only mental, and if the heart is behind it it has quite a different tone. I for myself feel that it is one of the best papers I have ever listened to, and I am sure that was the sentiment of the whole audience. (Applause.)

MR. HAWN: I am sure that every member of this association will re-echo what has just been said by the last speaker. The paper is so valuable to me, I should like to

hear it over again at this instant (Applause.) ; but at the same time it allows of a great many thoughts in my mind, so many that I am sure I cannot get them into three minutes. I will begin by saying that we are dealing here with interpreters of thought; there are many times when we get disagreeable tones in the voice, harsh lower tones, vulgar tones, if you please. We are not called upon merely to interpret sweetness and gentleness and the other attributes of virtue. We are called upon to interpret quite as frequently the other tones—the ugly or unattractive emotions, so far as the possession of them is concerned. And when I hear a paper upon voice, it always brings me back to this standpoint, that in the way of interpretation, when all is said and done, ninety-nine per cent of it is vocal—ninety-nine per cent. I will not lessen that. I think it can be proven scientifically that one per cent will cover bodily attitude, pose, and all the rest of it. Ninety-nine per cent of our art is vocal; therefore we are going back to first principles when we insist upon more thorough training of the voice for the purpose of speech, as speech is understood in our art apart from its personal relation to the individual, as a reflex of the soul. In the use of the voice for conversational purposes, and as employed in the art of interpretation, we must follow that principle. Therefore, if those who give us papers of this sort would occasionally illustrate to us practically their individual methods of training the voice, it would be most valuable, inasmuch as we differ as to the training of both the singing and speaking voice. In Cornell College you can scarcely find two teachers pursuing the same kind of thought or method in the training of the singing voice. If we could get down to some helpful method, it would assist us greatly.

MR. BOOTH: I should like to go on with the same line of thought for a moment. I do not know that I should agree with Mr. Hawn that ninety-nine per cent is due to voice, but certainly a very large per cent—it seems to me ninety per cent. I would agree with him to that extent. I know on my own work I am obliged to devote nine-tenths of my time to voice culture. That is the requirement demanded in professional life and public speaking; and I think those who saw the symposium that was given in Werner's Magazin

some eight or ten years ago, as the result of correspondence with public speakers throughout the land, will remember that that was the one thing insisted upon by everybody. All the other features of expression were ignored, comparatively, but everyone insisted upon the cultivation of the voice as an essential in public speaking. And I feel with Mr. Hawn, that if we could give more time in this convention, and could settle down on some method that was fundamental and simple, we should do it. I certainly should agree with all who have spoken as to the excellence of the paper, and I do not have any fear whatever but that those in the most remote parts of the room caught all the matter with the voice the speaker had.

MR. PERRY: I want to give my contribution, slight as it may be, to this very valuable effort which has been put forth for us. We have been criticized, and we have criticized each other for not being heard. How did she do it? Two points came to my ear. Notwithstanding the brass band, [which had passed in the street] she never changed her middle pitch. How many of us are inclined to do that? She held right to the medium key; and those of us who have had to train students in large buildings know that we have our hardest work there, have a great trouble in preventing the voice going to a high key. That has impressed me as one of the greatest practical features for us to control in our method. Another point was the quantity she gave to her syllables. I wanted to sit away in the rear of the room, probably from a habit formed in drilling, and see whether those melodies would reach there with the same quantity and the same pleasure to the auditor as they did here. When called for, by reason of the music from the band, we found out that her voice responded.

The next thing that I heard, or seemed to feel, was the lack of effort.

If we can take these three points into our method, it seems to me that we would have three of the most valuable things possible to introduce in voice culture, especially in the development of ladies' voices, with which so many of us have to deal, as much as with those of men. They cannot be heard. If they could only be heard! I have never known a little girl who could sustain her breath, and give the quan-

tity and pitch, that could not be heard in a building with twenty-five hundred people. Anybody can do it if they have the patience and the control. We can all do it. We may have more trouble in keeping down nervousness so that the key will not go high; but if we can keep working with the middle pitch, and with that long-wished-for syllabification, I am sure we will derive much benefit from this paper, as hinting the form of method to be used.

MRS. TABOR: Right here let me speak about the American voice. It is a common expression in other countries, "We know they are Americans because of their voices." Abroad I resented this attack, and defended my country. I said I had never noticed Americans had any different voices or qualities of voice from natives of other countries. On my return, after my first street-car ride, I had to blush for my country.

MR. TRUEBLOOD: The paper we have had this morning has interested me very greatly. I believe in the ideas set forth by the speaker of the morning; and I want to impress upon this convention, coming as I do from work in college, the idea that a large part of our work is voice training for public speaking. Unless we do that work well it is impossible for us to succeed with our students in public speaking. I think, and have thought, and have so expressed myself often in our conventions, that too much time is given to physical expression. That is a small part of our work, and not the most important. In voice training one of the first things, as was suggested, is to get proper methods of tone production, breathing, and put all of these upon the basis that was suggested, the conversational basis. There is too much pressing in voice training, just as there is in golf strokes. If you try too hard, or press too hard, the strain will prevent good work. So I say, there is altogether too much pressing in getting the voice ready for certain selections, certain entertainments, certain orations. That work ought to be done in classes, or in private, by training on the vocal elements, the elements of voice-building; and not by trying to strain a point for an occasion, to get ready for some special entertainment. Of course we all believe in extended training, the giving of certain exercises, and following them up so that the voice will grow under this treatment, enlarg-

ing upon the natural conversational basis, as was indicated. So I cannot urge too strongly that we, as teachers of elocution and oratory, should devote much time to voice training, in order that we may have an instrument that can be properly played upon when we want to use it.

✓ MISS ALDRICH: It seems to me that the last speaker has indicated the reason for the standing of elocutionists throughout the country in the educational world. The trouble is that we pay almost all our attention to the interpretative side of it, to public recitation, reading, etc. We do not give enough attention to the expression of self and our own thoughts. In other words, we do not pay enough attention to public speaking and oratory in the sense of expression of individual thought. That, I think, is the reason why educators generally look down upon elocutionists. As one gentleman expressed it to me—a very clever man, too,—they say “it is a lot of monkey shines.” That is the way he looked upon it. It is almost impossible to get the educational world to look upon this subject of spoken English as essential. In the convention of the N. E. A. that is to be held in Detroit in July, the entire program contains not one single half-hour devoted to English, with the exception of English in the secondary schools; and all that time will be taken up in the arrangement of the course of study, as to what they shall read, not how they shall read it. Not one minute is given to the normal school work, to the college work in voice, preparation of the voice; whereas we should try to get these educators to realize the fact that it is by imitation that the little folks are going to use good English. I have referred to this same matter before, because it has been greatly impressed upon me, that we pay too much attention to vocal training in interpretative work, and not enough to the cultivation of the power that is necessary to public speaking.

MR. CHANNING RUDD: I wish to add a further word to the testimony of the last two speakers. You should give more time and attention to dealing with the original thought of the speaker, as those of us who are in universities know is necessary. It is the only thing by which we can get class pupils to take up our work. I regard as very valuable the suggestion that has been made to take up practical

work, exercises, methods, etc., and with the kind consent of Miss Laughton, the writer of the paper, I move you that we give the balance of the time to her to answer any questions and make any explanations, in so far as she thinks it desirable, as to her methods or any exercise. I believe she turned a few pages, and later referred to exercises that she did not present. If she could read those few pages, or give us an idea of them, it would be appreciated. I make that motion, Mr. President, that the balance of the time—eight or nine minutes—be given her.

The motion was seconded by several and voted by the convention.

MISS LAUGHTON: I certainly appreciate this interest as to the manner in which I do things. Possibly I should have commenced my lecture with this little remark, that the paper was written originally for a Ladies' Club, but I hate to give what might seem like an apology. As I listened to your paper yesterday, I realized that you were dealing with technicalities which I had no thought of when I presented the paper, or thought of presenting it.

I mean by the term "speaking voice" the voice as used in conversation. I could not tell about my methods, because I don't know that I have any method. (A Voice: Good!) I simply know that with my pupils I endeavor to reach the individual by whatever method or plan may be best for them. In dramatic work, of course, one has to do vastly different from what one would do in the ordinary speaking voice. You are called upon to give the voice of anger, etc., but that I did not touch upon because I was thinking especially of the conversational tone—the "speaking voice," as I call it—and my belief is that we must build up from that conversational tone the other voice that we need as the mind becomes ready for it and is fraught with experience and feeling; which, as I have said in the paper, was never and cannot be assumed. In the training of the voice we train for physical needs as well as emotional needs, and, as I said, there must be physical earnestness, a physical basis. Every teacher has an individual way of getting at certain points, and what might do for me might not do for someone else. (Applause.) Every one must work out his or her own salvation. If you ask me questions and I can

answer them, I will be very glad to do so, though I won't say that I can answer them.

MR. HAWN: Why is it that so many vocalists, men and women alike, who sing beautifully, talk abominably?

MISS LAUGHTON: Why do so many who recite on the stage and speak beautifully, talk abominably? That is a Yankee answer. I think the answer would be the same in both cases; that is my idea.

MR. SILVERNAIL: Why do so many men who talk so beautifully in private, when they get before an audience speak so abominably?

MISS LAUGHTON: Because they have not learned the coordination and the unity of it.

MR. RUDD: Will you permit a question? Will you kindly state what is the best means of getting that beautiful placing of the tone, carrying power, or whatever you please to call it, that you seem to have?

MISS LAUGHTON: Keeping at it. (Applause.)

MR. RUDD: Well, in what direction?

MISS LAUGHTON: I have some exercises which I use for those things, a great many exercises that I use and drill upon day after day; but the greatest of all is the consciousness of the tone here, the realization that the tone is placed right here in front of your mouth. Work as though working on a five-cent piece in the front of your mouth. There must be freedom through here (indicating), a sustaining always of the tone from the freedom of it here, as though it were a chimney or a passageway, perfect flexibility of voice here.

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## IDEALISM IN BROWNING.

WILLIAM B. CHAMBERLAIN, CHICAGO, ILL.

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Whether Browning can be successfully played or not, it is certain that he can be successfully and profitably read. It may be that from an elocutionary point of view his greatest works appear lyric rather than dramatic. They are to be pondered for the deep truths they contain and suggest rather than used for a momentary effect startling or spec-



tacular. Yet I am inclined to think that in the most real sense, as presenting life-experiences, many of the writings of Browning may take rank with the greatest dramatic works in our English literature. Whatever may be their technical classification, they are full of impulse toward the best and truest living, which must ever form the highest inspiration in all real art. Dr. Berdoe, in his volume entitled "Browning's Message to His Time," speaks of "one of the most eminent living women of letters" whom he had asked to write a paper for the Browning Society, but who in replying "declared she had tried to understand our poet, but could make nothing of him;" and added: "When I am tired and want my mind refreshed, I like to put my head down into a great big cabbage-rose, like Tom Moore; and you urge me to bury my nose in a bunch of thistles like Browning."

The unnamed "eminent" friend perhaps represents a large class of people who, serious enough about life as a whole, and about other forms of literature, assume that the function of poetry is only to offer delicious repose—a "dolce far niente"—or even more sensuous delight. To such people Browning has, perhaps, no message; but to earnest folks, to students, and especially to teachers of expression, whose business it is to look deeper into literature and life than the mere form and sounds of words, to such the great master, even more philosopher and teacher than singer, never a mere entertainer, has, surely, something to say worth hearing; even though one do not find rose-water or rose-odor more prominent than soul-food.

I am asked to speak, by request, on "Idealism in Browning."

The great ideals which the chosen few, the poetic souls, bring us to cheer and vitalize our common living, have usually been prepared from experiences of our common humanity. They come like showers; the moisture has indeed been drawn up into the clouds by the sunshine of high, warm-thinking, by brooding over even the marshy tracts of human life—great stretches of thought which to common souls seem but as the wastes of ocean. The vapory masses of sublimated thought and feeling and aspiration are wafted by the breath of genius till they meet the cooler

strata of homely practical thinking and daily life, in impact upon which they are condensed and precipitated in the grateful fall which makes the valleys green and causes the earth to smile and sing in all the sweetness of June's blooming, and teem with the richness of the later fruitage for the life of man.

In attempting to draw some lessons and suggestions from this practical idealism, I select the present material, and seek the present inspiration from the great storehouse of Robert Browning, at a few of whose treasures we shall glance all too hurriedly, and one of which we may examine more in detail. Idealism in Browning might be taught effectively from any one of a score or a hundred great masterpieces: and the doctrine, and the method, would be found to apply to all departments of life and thought. Browning is one of the greatest apostles of a healthy and sane idealism—an intellectual mysticism.

Let us look first at a high ideal in the domain of science. Where could we find it better than in the dramatic poem, "Paracelsus." Dr. Berdoe, probably the closest and most sympathetic of the great master's pupils and critics, pronounces this poem "The work that posterity will probably estimate as Browning's greatest."

Paracelsus, we must remember, is a real, historic character, but one who has been variously and, no doubt, unjustly interpreted by different writers. By some he has been called "an ignorant vagabond." By others he has been recognized as an earnest student, seeking for a definiteness of knowledge which could not in his day be gained in the schools. No doubt he was a vain and boastful fellow, for his proper surname, "Bombast," has come down to us as the indication of all that is windy and absurd. He may, also, have been, as some claim, a dissolute and drunken man in the later years of his life, though this conclusion is not accepted by all. Browning, himself, in the notes accompanying the dramatic poem, speaks of him as unquestionably "the father of modern chemistry." With this judgment, essentially agrees Professor Ferguson, of the chair of chemistry, University of Glasgow, who has written on Paracelsus in the *Encyclopedia Britannica*. Professor Ferguson, however, judges that Paracelsus should receive credit chiefly

for his "wide application of chemical ideas to pharmacy and therapeutics." Dr. Berdoe, himself a physician, evidently regards Paracelsus as one of the fathers, if not the father, of modern medicine. Browning seems to have been the man who first discovered the true Paracelsus under the debris of tradition, ill-digested prejudice and conflicting history, and set him before the world in a just, as well as generous, light. Ferguson, in plain prose, agrees with what Browning says in his noble verse, namely: that Paracelsus "puts before physicians a grand ideal of their profession," and that he is entitled "to a place among the great spirits of mankind." It is safe, therefore, to assume that the historic Paracelsus, living from 1493 to 1541, and receiving his great impulse from the revival of learning and the beginning of the reformation, may stand in our thought as one of the leading lights of the newer learning and life. It is the spirit of devotion to science which Browning has idealized and immortalized in this word-picture of Paracelsus.

PARACELSUS ASPIRES.—Awakened by the promptings of genius, not to say of inspiration, Paracelsus becomes absorbed in the pursuit of science and casts aside the conventional and empty forms of the schools, that he may study nature at first hand. He goes to the mines, mingles with the laborers, talks with the common people, studies plants and herbs, experiments with remedies of his own invention, and presses these original investigations with a burning enthusiasm, to find something real and substantial. He says:

'Tis time new hopes should animate the world.

These hopes he can find alone in real discovery, not in outworn tradition and vague, unreal disputations. He must know for himself, by actual handling of the facts. He realizes that some great souls have sometimes discovered the real;

They know and therefore rule; I, too, will know.

Later, in conversation, he repeats what a still voice from without had said to him,

Know, not for knowing's sake,  
But to become a *star* to men forever.

The most distinguishing and the most glorious element of ideality and science is thus expressed; it is the benevolent, or, as we are saying today, the altruistic motive.

PARACELSUS ATTAINS.—After years of such earnest inquiry, the devotee of science finds himself at Basle as a practicing physician, officially recognized by the officers of the town, and, later, installed as lecturer at the university, called, in the words of some of his pupils, "the idol of the schools and of the court." Here the most offensive demonstrations of his egotism appear; for, with seeming haughtiness, he spurns all his predecessors and contemporaries. Berdoe finds this not inexcusable: Paracelsus doubtless had something they had not. However that may have been, he exhibits a lofty and even startling abandon to his ideal. "What's failure or success to me; I have made life consist of one idea," and the only thing, it would seem, which he really fears is:

\* \* \* A deeper curse, an inner ruin,  
Plague beneath plague, the last turning the first  
To light beside its darkness.

\* \* \* \* \*  
My aims remained supreme and pure as ever;  
Even now why not desire, for mankind's sake  
That if I fail, some fault may be the cause  
That, though I sink, another may succeed.

And so he attains.

And yet, in the attainment of his scientific success, and with all its lofty ideals, he finds at the last that he has made one grand mistake.

I learned my own deep error; love's undoing  
Taught me the worth of love in man's estate,  
And what proportion love should hold with power  
In his right constitution; love preceded  
Power, and with much power always much more love.

The poem grandly idealizes the ever-unended struggle to know. The scientist, even in his dying hour, speaks

Of their half reasons, faint aspirings, dim  
struggles for truth. \* \* \* \* \*

Like plants in mines which never saw the sun,  
 But dream of him, and guess where he may be,  
 And do their best to climb and get to him.

He says at last,

I press God's lamp  
 Close to my breast;  
 Its splendor, soon or late,  
 Will pierce the gloom.

The essential teaching is, the *spiritualizing* of all truth, even in the physical realm. Browning does, perhaps, represent Paracelsus as confessing, in this last talk with his friends, to what seems like pantheism. The real lesson is, however, as I believe, alliance with the author of all truth on the part of man made in God's image. It is a lesson greatly needed in this day, when spiritual science has so strongly tended towards materialism.

It is interesting to place by the side of Paracelsus a study that reveals IDEALISM IN SCHOLARSHIP.

Paracelsus ignored mere scholarship. The minutiae and the pedantry of the school-room were to him intolerable; he left all that for the reality of nature. Browning's sympathy with this impulse in the hero of science might lead us to expect that similar devotion to technical scholarship in the realm of letters would not elicit the poet's interest; but Browning treats with equal enthusiasm the case of one almost fanatically devoted to what we should call even the pedantry of scholarship. This appears in the poet's treatment of "A Grammarian's Funeral."

The time may be placed anywhere in the latter part of the fifteenth, or the early part of the sixteenth, century. The scene, almost any town in western Europe. Friends and pupils are carrying a scholar to his last resting-place high up above the din and turmoil of the lower world. As they carefully pick their way, they rehearse, amid directions and cautions for the funeral march, the virtues and the heroism of this martyr to learning, who scorned temporal goods for spiritual, and who sought his life's real good in contributing his labor to that which should forever aid in the *thinking of men*.

He said, "What's time? Leave *now* for dogs and apes;  
 man has *forever*."

And so, while dying from a creeping paralysis,

He settled Hoti's business—let it be—  
 Properly based oun—  
 Gave us the doctrine of the enclitic De  
 Dead from the waist down.

This man decided not to live but know.

It is not a sentimental and fanciful enthusiasm that gives the plodding scholar this high place; it is the honest and cordial acknowledgement of a real force in the world. This is the force of ideas—of spirit-impulse. One capable of such high things must, even in his last sleep, rest far above the noisy, earthy world.

Bury this man there?  
 Here—here's his place,  
 Where meteors shoot, clouds form,  
 Lightnings are loosed,  
 Stars come and go, let joy break with the storm:  
 Peace let the dew send,  
 Loftv designs must close in like effects!  
 Loftily lying,  
 Leave him—still loftier than the world suspects—  
 Living and dying.

IDEALISM IN PHILOSOPHY.—This is well given in the poem, "Rabbi ben Ezra." "The old Rabbi, towards the close of a long and honorable life, is looking back on the way he has traveled and forward towards its goal."

Browning here gives us a noble view of the nature and proper destiny of man. It might be summed up in the words: *The invisible is the most real*. "A spark disturbs our clod." Motive rather than achievement is the measure of the man. Success is not the goal. "Not on the vulgar mass called work must sentence pass \* \* \*

All I could never be  
 All men ignored in me,  
 This I was worth to God, whose wheel the pitcher shaped.

The bodily life is not the true life of the man.

To man propose this test  
 Thy body at its best,  
 How far can that project its soul on its lone way.

Soul-life, in Browning's philosophy, is the only true life.

Like Ruskin, he believes "he only is advancing in life whose heart is getting softer, whose blood warmer, whose brain quicker, whose spirit is entering into living peace."

IDEALISM IN THEOLOGY.—In three noted poems we find three phases or aspects of Browning's philosophy of religion. They give, respectively, natural theology on its lowest plane; revelation as a felt need of the human heart and as prophesied by inspiration; and, lastly, the complete historic revelation through Jesus Christ. We may remark just here that the deepest thought in Browning cannot be understood apart from the religious idea.

(a) Natural theology is given in the poem entitled, "Caliban upon Setebos." The problem discussed seems to be this: How much may we know of God by simple reason, and how much may we transfer our thoughts to him. The author has set above the poem, as a text, a sentence from the Fiftieth Psalm, "Thou thoughtest that I was altogether such a one as thyself." The poor wretch, Caliban, taken, of course, from Shakespeare's "Tempest," has his face turned down to earth, and, with almost swinish grunt, the "lumpish" thing thinks aloud the coarse mutterings of his darkened, depraved soul. His soul? Ah yes! For though the image of the Creator is almost defaced, yet a glint of the celestial light appears even in his very questionings and querulous gibings. The fact that even in this darkened and perverted fashion he can reason about God, shows that even such an one can "Seek the Lord if haply he may feel after him and find him." Browning's thought would seem to be: Even a Caliban must try to image God and understand His works. There can, therefore, be no man, however debased, who need be wholly given over. One is reminded of the words of Paul in the first chapter of his letter to the Romans, in which he speaks not only of the possible hope, but also of the reasonable accountability even of the darkest heathen: "For the invisible things of him from the creation of the world are clearly seen, being understood by the things that are made, even his eternal power and God-head; so that they are without excuse."

(b) The soul's felt need of a God-man's revelation is with equal power, and far greater beauty, shown in the

poem, "Saul." Here we have the seer's insight into the infinite tenderness and compassion, and how marvelously Browning has made the contrast between the two points of view to appear even in the rhythm and tone-color of his verse. David is trying to recall the giant king from the madness which came upon him with the evil spirit from the Lord. The young musician first tries songs of nature, rejoicing in the buoyancy of life and health. They touch no answering chord. Praise of valor and military conquest awaken but little response. Some higher sentiment is needed, some deeper appeal and so the inspired poet-prophet is led to pour out to the poor monarch a strain filled with promise of the infinite love and compassion, but also the infinite power, embodied in the face and form and heart of a man.

'Tis the weakness in strength that I cry for  
 My flesh that I seek in the God-head; I seek and I find it.  
 Oh, Saul, it shall be  
 A face like my face that receives thee; a man like to me  
 Thou shalt love and be loved by forever; a hand like this hand  
 Shall throw open the gates of new life to thee; see the *Christ* stand.

(c) The complete historic revelation is given with no less beauty and power in the poem entitled, "A Death in the Desert." It is the aged John, the beloved, who lies exhausted in a cave, surrounded by young pupils and friends who seek to restore him, but in vain. At last a happy thought strikes one of them. He runs and brings a parchment, whereon is written John's own record of the Christ,

I am the resurrection and the life.

The words bring the restoring thrill, the old apostle opens his eyes, he speaks:

To me that story; aye, that *life* and death  
 Of which I wrote "it was"—to me it *is*—  
 Is here and now; I apprehend naught else.

This poem seems to be Browning's way of singing the refrain which we are hearing so much today, "Back to Christ." It is the poet's note of a *vital, present experience* of a still living *Christ*!



**IDEALISM IN ECCLESIOLOGY.**—This we see in the poem, "Christmas Eve," wherein Browning has discussed, in a very sensible and manly way, the true ideal of public worship. On a Christmas Eve he finds himself in a little stuffy chapel, where a coarse crowd are listening to a coarser preacher, as he rants and dogmatizes with all the vehemence and ignorance of bigotry. Falling asleep in self-defense, the poet is carried in his dream to a cathedral, beauteous and stately; but the aesthetic ceremonial does not meet the deepest need. Beauty does not fully satisfy the mind. He is borne away to a college lecture-hall, and is introduced to a critical, metaphysical discussion, scholarly enough, but wholly unsatisfactory, as it meets not the need of soul and life.

He bids us, when we least expect it,  
Take back our faith, if it be not just whole  
Yet a pearl indeed as his tests affect it,  
Which fact pays damage done rewardingly  
So prize we our dust and ashes accordingly.

On awakening, he finds himself seated again in the little chapel:

And woke up now at the "tenth" "and lastly."

He could find fault enough with the sermon:

First, the preacher speaks through his nose;  
Second, his gesture is too emphatic;  
Thirdly, to waive what's pedagogic,  
The subject matter itself lacks logic.

In spite of all these detractions, the poet can discern the *spirit of worship* and the *purpose of love*; and so he concludes:

My heart does best to receive in meekness  
That mode of worship, as most to his mind,  
Where, earthly aids being cast behind,  
His All in All appears serene,  
With the thinnest human veil between.

A noble ideal as to method and sect.

IMMORTALITY, as a conception, is nobly brought out in the poem, "Clean." Clean, who has been congratulated Protus on his achievements in letters, science, poesy, sculpture and philosophy, replies, showing that his deep

thought is that he, the man, is superior to his works and ought to outlive them. His argument might be condensed into something like this: It ought not to be, and cannot be, that, just when the soul is best prepared to know, love, enjoy and achieve, it shall then be cut off and exist no more. The poem beautifully and strongly presents, as an ideal, the natural aspiration of the human soul for immortality. The development of the thought is quite like that which gives David's foreshadowing of the Christ in Saul. It is a sane and logical idealism, which formal reasoners, no less than inspiring poets, have been pleased to use.

MUSIC is idealized in the poem, "Abt Vogler." Browning is essentially a musician. His spirit sees essential truth imaged in the evanescent but imperishable forms of tone pictures. Abt Vogler has just completed an improvisation upon his instrument, which, like Adelaide Proctor's "Lost Chord," has opened the spirit world almost to bodily sense. Many a tuneful soul, I choose to believe, has had similar experiences, without the power to record them in the glorious form which Browning has given.

Enough that he heard it once,  
We shall hear it by and by.

IDEALISM IN PAINTING.—This is best given in "Andrea del Sarto." The "faultless" technician bewails his essential failure in life because, with his unapproachable execution, he yet has never grasped, or really, earnestly reached the higher and nobler *ideals* which have made his artistic contemporaries, Raphael, Michael Angelo and Leonardo da Vinci, so superior to himself in that which makes the truest art. He has skill of hand; they have reach of thought and lift of heart and greatness of aim. Mournfully, pathetically he confesses, in a moment of frank unbosoming, that all which has made the other painters really and most truly great is "out of" him.

Ah! but a man's reach must exceed his grasp.  
Or what's a heaven for?

This poem gives us perhaps Browning's keenest and deepest-searching thought regarding the natural province and the well-nigh divine possibilities of art, when art is

conceived according to its real nature, as an expression of and a ministry to, the spiritual life in man rather than the sensuous.

CONCLUSION.—What I have called "Intellectual Mysticism" seems to me to have a very real and possibly a very helpful relation to the thought of our day. Never, perhaps, was there more reaching after something above and beyond matter. Spirit life—dominance of body by soul—this is in some form the search of a vast multitude today. "Christian Science," "Faith Healing," and the like, are forms of this impulse. It must be rationally recognized, not ignored. Browning seems to me to suggest a reasonable treatment of the problem. His intellectual and spiritual idealism does much to meet a deep need. For one, I am not prepared to say he has presented the complete solution. I personally dissent from some utterances of Browning, which seem to me to postulate an unqualified and practically a fatalistic philosophy of life. Yet I most gladly and gratefully accept as rightfully belonging to all sincere and loyal souls, who receive the light in the love of it, this grand, uplifting ideal of spirit-domination, soul-conquest, in honestly cherished ideals. In such is real life. Not present accomplishment but present attempt, not the seen but the unseen, is the real and the eternal.

This doctrine, applied in connection with the reasonable view, now almost universally held, as to the freedom of the human will and consequent individual accountability for character here and hereafter, becomes one of the most effective of stimuli to genuine spiritual living. Within such bounds, or, if I may so say, under such correction, Browning's mystic idealism may be welcomed by every earnest teacher who would build his work upon the solid foundation of an intelligent and truly spiritual Christian faith, a faith which takes account of both body and soul, and which lives in the power of two worlds.

DISCUSSION.

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MR. SILVERNAIL.—In regard to the paper to which we have just listened, I yield to no one in my veneration of details of technique, but I think there is something beyond that, and larger, for members of this association to lay to heart. You can get faithful work from the pupils upon any special drill; you will get in a rut soon enough in regard to the details of technique; but the largeness of soul, the out-reaching mental grasp, and the broadening of your sympathy that is necessary to enable you to interpret the best things, the only things that are really worthy, it seems to me, brings you up to this level to which we have been lifted this morning by Professor Chamberlain's paper. The best is good enough for us. You are familiar, doubtless, with the story that is told of the great French dramatist, Scribe, who wrote a play and read it to the committee of one of the Parisian theaters. It was accepted, but when presented proved to be a failure. Somebody said by way of explanation of why the play had not succeeded, "Oh, well, Scribe has a way of reading the text so that any one would think it was a great play." "Ah," said Scribe, when the remark was repeated to him, "they say it was my reading that imposed upon them, do they? Well! If they had done for the public what I in my reading did for them, my play would not have been a failure." It is for us to become Scribes. It is for us to broaden ourselves so that we may ever be prepared to look out and reach up, as is so well expressed in those beautiful lines of Longfellow, when Princess Emma lays her hand upon Eginard's shoulder like a naked blade as he knelt before her and said, "Arise, Sir Knight, to my heart's level, oh, my heart's delight." (Here the gavel fell.) I knew the three minutes would expire before I could get at my point.

MISS ZACHOS: It seems almost unnecessary to say anything more about Browning than has been said by the writer of the paper, who has so splendidly presented the subject; but one feels, the more they read Browning, that he understood life in all its phases; that nothing human was too lowly or too mean to be thought or spoken by him. He

scorned nothing human. While appreciating the practical side of life, he also appreciated the nearness of man to God, which enabled him to conceive of the highest power to which man could lift himself. The difficulty in reading Browning, it seems to me, is the difficulty we have in conveying the thought between the lines. We have always that difficulty with every author, but with Browning pre-eminently so, because of his idealism and wonderful intellectual power. That is the great difficulty confronting the reader—the thought between the lines. This can be said of Browning in a stricter sense than as to any other author, that you cannot interpret him fully and entirely. Nevertheless, if you interpret Browning only decently well, you will read every other poet better on that account. (Applause.)

MRS. CARTER: Upon the point referred to by Miss Zachos, that there is so much in Browning to be read between the lines—that, it seems to me, gives to us as interpreters the opportunity of presenting Browning's thought better than can those who do not know the technique of expression. That is just the reason why those who listen to Browning, as rendered by a true interpreter, say that all of his obscurity seems to fade away. In the expression of the face, and perhaps in the voice, we tell what is between the lines. So much for that.

There was just one other thought came to me while Mr. Chamberlain was reading the paper; I wish I could recall his language, but I cannot. It seems to me that Browning teaches the great truth that to suffer is infinity—that we become large in spirit only through suffering. I think that was brought out in the paper.

MADAM SERVEN: Again we have been encouraged in our search for the real through the ideal, and this emphasizes the hope which I have entertained for some time. We may never live to see it realized, still it may come, that the people of the stage shall be so educated, so well prepared through the acquaintance with the ideal, we will say, that they can present Browning's plays, and the people flock to hear them. (Applause.)

MR. CHAMBERLAIN: That is right.

MRS. L. J. MANNING: Mr. President, I have very little to add. The paper was so admirable, contained so much.

But this thought that was brought out by one of the speakers impressed me that we, as teachers of expression, find in Browning a larger field, a wider scope than is afforded by any other author, simply because one has to read between the lines. Mrs. Sarah Cowell La Moynes stated that her two best teachers were Robert Browning and Austin Dobson; and to read either of them necessitates a very deep reading between the lines of dramatic expression. They are both essentially dramatic; both are also lyric; but in order to understand lyrics either of Robert Browning or Austin Dobson, one needs to interpret the dramatic possibilities between the lines; and that certainly is a great aid to the teacher of dramatic expression, and the more we study Browning and Dobson, I am sure the better interpreters we shall be. I have found, in my own experience of teaching, that both authors are the very best for bringing out thought from the student of expression. The student may not grasp the whole meaning that underlies such profound works, but at the same time he will get something more each time he reads the poem; which proves the wonderful ability that Browning had to reach into and portray the human heart.

MR. E. A. OTT: It takes some mental effort to read Carlyle, because Carlyle is deep. It takes a great deal of mental effort to read Browning, not because he is deep, but because he is obscure. It certainly is splendid exercise to try to read Browning, because you have to add so much to what he has done in order to make it intelligible. You not only have to read between the lines when you study him, but you have to do considerable work between the lines to make it intelligible to other people.

In reading Browning's letters to his sweetheart, who later became his wife, I find that he would write a twenty-page letter, which would be answered the next day, upon receipt of which Browning would write back to her, "You don't know what I wrote." She couldn't understand him. Sometimes fifteen or twenty letters would pass between them before they could finally arrive at a mutual understanding. Then she would say, "Let us begin all over again." Now, if ideal in other things, I do not see why he was not ideal in his study of the English language; why he did not learn to express himself clearly and definitely

for the benefit of the human race. (Applause.) I love everything that is sweet and beautiful in Browning, so far as I have had the patience to find it. I think the best thing about Browning was his wife. The most beautiful, the sweetest literature that bears the Browning name, bears the name of Mrs. Browning, and much of the praise that we give to him is because we do not like to feel that she had such poor judgment in picking out a husband. I am not facetious in saying this; I am quite in earnest. I am quite in earnest in saying I believe he shines in a reflected glory. I believe that that serious headache that he always complained about in all those early tender and thoughtful letters which he sent to his wife—in order that his miseries might not all be borne by himself,—I believe that that headache was imparted to his writings, and is usually imparted to those who set themselves to the very difficult task of finding out what Browning means.

I hope my three minutes' speech is sufficiently clear so that people will know what I mean. (Applause.)

MR. PERRY: I think the opportunity for keeping our heads clear is just now. I have been watching the audience with much interest. I have watched the papers, as is my duty, from the first. I heard the keynote struck by our president, that we should have a committee to investigate the laws, or the principles of the unseen activities of the mind. We surely need such a committee. We need to keep ourselves perfectly clear as to great truths, and never let our individual feelings lead us astray. We may have suspicions that because a thing is black to us with a handkerchief before our eyes, it is black to the world; but we should take away the handkerchief and get out in the light. I have seen the time—am not entirely out of that darkness yet, in which Mr. Ott is groping. (Applause.) In fact I feel some of that headache. So I do about the common ideals of life. We will always have a headache when we lift ourselves above the matter that holds us down. It is material things that hold us there, but let us feel the high ideals of life, for it is only by keeping those high ideals before us that we can reach up and on. How many of our public readers need this lesson! How they have from time to time been in danger of coming down to the ideals of their audience!

How are we going to help them? That is the meaning of this convention; that is the reason we have come day after day, year after year, and tried to raise these ideals. We feel them growing up; the ideals of thought, the papers, discussions, methods, have all been raised. Let us raise the ideals of public reading. I want to hear from public readers on this subject of high ideals. (Applause.)

MR. SARGENT: I am not a public reader, but I claim to have some ideals. I think that the last speaker is in danger of what he accuses the previous speaker. It is quite evident that Mr. Browning is exceedingly obscure. It is quite evident that he has ideals, and that we should seek to find them; but the form in which Mr. Browning expresses those ideals is to the ordinary man very difficult of discovery. I am an ordinary man, and must confess that for me Browning is unintelligible to a very great extent. I have to work too hard to find it. My business—as I understand it, the business of everyone here present—is to deal with the artistic presentation of things. We have to re-present that which is evident in life. We are not religionists. We do not deal with ethics. We are not looking into the mysteries of things. We are dealing with what is evident in actual life. And as for the drama, I think that the fact remains that the actor is quite capable of producing Shakespeare; that it is quite possible to organize a company that can act Shakespeare. It is possible to organize a company that can give the plays of the ancient Greeks and almost the most abstruse poems that have ever been written; but I do not think it possible to get together a company that can play Browning; first, because he is so obscure and so ineffective in presenting his thought; second, because the drama deals with passion and not with thought. (Applause.)

MR. TRUEBLOOD: I would like to ask, for the benefit of this convention, that Mr. Chamberlain give us an exercise which he gave in the New York convention that I have used ever since. (Applause.) An exercise for placing tone. I do not want to give it myself, because it is second-hand, and I might not give it correctly.

[The above request of Mr. Trueblood had been made after the discussion of Miss Laughton's paper. The exercise referred to was, by a vote of the convention, to be given at



this time, in connection with the discussion of Professor Chamberlain's paper.]

MR. CHAMBERLAIN: Mr. President, Ladies and Gentlemen, first, in regard to the only objection made to Browning—his obscurity—let me say a word or two. He himself always claimed it to be his purpose or intention to express in literature the deeper and higher truths of life as he saw them. Now, it probably is of no use to discuss whether he is obscure or clear. Someone has said that when you testify as to your own like or dislike of Carlyle, you are writing a part of your autobiography. I presume that may be said with truth as to Browning. When we say the Bach fugue or the Handel composition is dry and dull, it means that we have not heard enough of them to understand them. When you say you do not like Beethoven, it means that you do not know him. About all we can do at this experimental stage is to throw down that challenge. Let us wait and see. Let us have no misunderstanding with those who say I like or I do not like. My purpose was, in response to the request of the literary committee, to present my testimony only. I do not think it worth while to argue. If he is obscure to any man, that man does not see him clearly; I need not go beyond that. I think you do not all understand the man plainly. It must be remembered that we are here considering poetry and not prose. It is not told with a kind of didactic clearness, nor is it to be told in colloquial diction. It is poetry, and the keynote of its interpretation is the dramatic, I think. I have nothing more to say but this: That if Browning seems too difficult for the ordinary mind, then let the public reader become extraordinary. I think we all loved and admired Brother John Wesley Churchill, and I never admired him more than when I heard him in one of his readings remark substantially as follows: "One of the most gracious and enjoyable privileges of a public reader is to interpret for an audience some things which they have not so well interpreted for themselves." If we are to take people just where they are, and show them just what we can do on the physical plane, if we are never to bring to them any ideals or any aspirations above what they find from their realistic surroundings, then our art does not seem to me to be wholly an art, for all other forms of fine art are an inter-

pretation of the ideal and the unseen. We are not religionists, but I think we may be, if not philosophers, philosophical at least in that respect, that at least we are studying him.

I may answer in two minutes the other question, if Mr. Trueblood, who called it up, will remind me of what it was. Do you know whether it was an exercise beginning with humming?

MR. TRUEBLOOD: Yes.

MR. CHAMBERLAIN: Assuming, then, two or three things which every vocalist presupposes, namely, that there is to be an evenly filled and quietly held reservoir of air, and that there is to be above that a perfectly flexibilized throat, assuming these two things, I personally find for myself, and for my pupils, the greatest help in starting with a very light hum, which seems always to come to you from outside rather than to be sent outside from within you. Now that, if you want a scientific reason for it, is of course because of the reflection of the air within against the bones of the face. I think that the hum or low tone produced with closed lips is most profitable for two reasons; first, because with the lips closed and all the interior cavity of the mouth thoroughly open, tongue well depressed, the uvula thrown up as by a singing exercise, the oral cavity very slightly open, lips being stretched so that they meet together over the teeth, perhaps parted one-half or three-quarters of an inch; in that condition the pupil becomes sensitive at once to any pressure of air, because he can feel the air, can hear what comes from the air, and feel what takes place within. All tone production must be a matter of feeling, not of sound; for you must feel your tone even before it comes forth. It is like shooting at a mark. The good marksman knows by the feeling of his muscles whether the bullet is hitting true. He knows where the ball is going while he fires it. So must the vocalist know, by means of the accustomed sensation which he is coming to associate with the feeling,—purpose and color of his thought.

Now, starting with this low hum, and then in this way (producing humming sound)—the room is a little large and the noise outside is too great, but those nearest will be able easily to hear it, I think. Gradually thus (continuing illus-

tration) the moment that vibration comes, you can not only feel it here, but the moment that I get any restriction of the fauces, nares, any part of the pharyngeal tract, I can feel it here, as I cannot do if the mouth is open. So the placing of the tone is undifferentiated or undiscriminated vocality—simply pure tone.

I come next to that which is nearest to the closed mouth, and which I like to produce in a pupil by simply inserting the end of a pencil so that it will make an opening not over one-eighth of an inch in diameter, while the pupil keeps on humming. He will thus get the perfect oo. Then let him vocalize words with *ōō*, as smooth, etc. Then I take the tone nearest to the *ōō*, and that is *ē*, represented by the German umlaut *ü*, vocalizing such words as "feel sweet peace beginning to be deep as the sleep of the sea." Then take the round o, for instance, which is the first tone I use to begin with all ordinary pupils. I will give it to you in an ideal way (illustrating). Many pupils are able to take it so. Others better begin with a perfect round o. Then I take the German umlaut *ö*, as in the German *schön*, or transferred to English, the sound as in praise, gray, aim (giving the sound rather prolonged) iustead of praise, gray, aim (giving a sound of shorter quantity); so that in the exercise the sounds will be given in this order—*ōō*, *ü*, *ö*, and then *ah*. a sound of shorter quantity); so that in the exercise the sounds will be given in this order—*ōō*, *ü*, *ö*, and then *ah*. So I go from the perfect closure to a perfect opening, and vary them as the pupils' apprehension may indicate, or as special circumstances may seem to make wise.

If there is any question to ask, I can answer it before I sit down. (Applause.)

PRESIDENT SOPER: May I have a word just along that line? When I was a boy I grew up among the cattle of the country, and I remember the best vocal lesson I ever learned was from an old cow—just along the line Mr. Chamberlain has mentioned. I noticed this, that the sound always proceeded from the nostrils, with the pharynx expanded, and that we heard the perfect tone finally—the moo.

MR. CHAMBERLAIN: Did you notice always that her diaphragm always stood right out? She stretched her diaphragm and took in the outer air to play upon.

MR. SOPER: I noticed that, also.

WEDNESDAY EVENING.

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RECITALS.

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ASSEMBLY HALL, CENTRAL HIGH SCHOOL.

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MISS M. HELENA ZACHOS, Chairman Literary Committee, Presiding.

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LIVINGSTON BARBOUR, NEW BRUNSWICK, N. J.

"A Tale of Two Cities," by Charles Dickens; dramatized by  
Livingston Barbour.

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SESSION OF THE MAIN BODY.

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THURSDAY, JUNE 27, 10:00 A. M.

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PRESIDENT HENRY M. SOPER in the Chair.

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INTERPRETATION OF DRAMATIC LITERATURE.

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F. F. MACKAY, NEW YORK CITY.

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*Mr. President, Ladies and Gentlemen:*

I feel a degree of embarrassment in standing here this morning that I have not experienced for a long time.

In the first place, I have not had an opportunity of meeting the association for the last two years with any degree of effective remembrance. In the next place, I find myself announced on the program for a paper on the Interpretation of Dramatic Literature. A long time since I gave up writing papers, and I have asserted before this association from

time to time that the business of the elocutionist is to talk, and to leave the writing of papers to the rhetorician and the grammarian. That is the position that I have taken before this association, and therefore I have not made any pre-arranged composition, and suppose you will feel some disappointment in not receiving a well-prepared paper.

I know how thoroughly and how clearly members of this association discuss, in papers, the principles and the beauties of elocution; and, therefore, it may not be very interesting to you to listen to my extemporizing on this subject. It is, indeed, a very difficult matter to extemporize satisfactorily upon science; and this association was instituted and its forces arranged for the purpose of projecting and promulgating the art and science of elocution.

What is elocution? It has been defined many times in this society by those who love the word, and is often sneered at by those who do not understand it. In our first year of existence we had much discussion as to whether we would retain that word, or accept a new one, as the cognomen of this association; and, after a lengthy debate, it was determined that we should retain the name elocution, and call ourselves "elocutionists." Elocution is in its application to reading, recitation and acting, the art of representing human emotions by a just expression of the natural and the artificial language.

I say, it is the art of re-presenting. Why isn't it the art of presenting? Because nature presents, and art can do nothing but re-present. Art has no creative power. Art in itself, free from its very nature, is dying always. Art is always passing away. Nature never dies.

We talk of creating. What is it to create? The creative power is described very clearly in the first chapter of the Bible.

To create is to bring forth a visible, tangible something from an invisible, intangible nothing.

I do not believe that any man recognizing his finite power will ever assume to create anything.

Two words, nature and art, limit and define the universe of things. Nature is created; art is made.

What is it to make? It is to rearrange things already created. All that finite power can do at any time is to re-

arrange things already created. Everything that we wear, and everything that we see about us, that we call art is simply a rearrangement of nature's work, of nature's creative power; but it takes a mental and physical force to rearrange; and therefore, all art is a result of the co-ordination of muscle with mental intention. Speaking is simply the projection of a column of air, and chopping it up into little round pellets, or bullets; chopping it up with the articulating organs as we force it out through the mouth, and firing it at somebody; and sometimes we make the words so hard that they really hurt. The force of speech depends upon the mental and physical concentration of the speaker.

About thirty years ago, while traveling through the New England states, I visited one of their large manufacturing establishments; and as I approached the great balance-wheel, which the engineer said was thirty-five feet in diameter, he said to me: "Sir, you had better stand back a little; if you go too near the wheel it will stop your watch;" and as I looked I saw the electric sparks flying out. I said to the man at once, "How far must I stand away from that wheel to prevent the electricity from having its effect upon my watch?" He replied, "Well, you had better stand about twenty feet from it." Then to myself I said, "Here is the force that moves and animates every living thing. Plant and animal life are affected by this force as it is thrown off from the great whirling planets through the universe. Wave after wave of this subtle influence spreading out permeates plant and animal alike. It energizes man and he lives. That this wave force exists is proved by the wireless telegraph. I am now more than ever convinced that there is a force constantly moving us as machines; for I say that all science, all art is of the earth, earthy; and man is of the earth, earthy. In saying this I do not show any irreverence to the Creator. Why? Because the earth is his; because man is his. Life is his. And when we are happy in the contemplation of his works, what difference does it make whether we find these forces in nature and admire and know them, or listen to the word of some man standing beneath a pinnacled temple who projects it to us? Can we not go out into the field of nature and see the works of God? I think we can. I think no man ever stood upon the broad prairie and looked at the

vanishing horizon line; he never looked upon the broad ocean and saw its waves rolling cloud-capped in the storm; he never listened to the thunder and saw the flash of lightning, that he did not feel that there was a Power Supreme, a Power somewhere guiding and directing the force that we call life; and when I see this force and feel its power, I wonder how much electricity it takes to move an individual without killing him. One may be killed with 1,600 volts; so may one be killed with a grain of arsenic; but you can reduce the arsenic so that it may become a remedy. And so with electricity. While the lightning flash may kill, who knows how much it is reduced as it comes to us through the air, a life principle. I have endeavored to apply this to my work. Every day we see people come in with varying expressions upon their faces. There is no expression except by muscular action. One man will come in and say, "How do you do, sir; I am glad to see you." (Illustrating with animation and vigor.) Another will say, "How do you do; are you the professor?" (Delivered in monotone, with no animation or show of interest.) I say, these are two different machines; they are differently affected by the impression they receive from their environment; that is all. This environment is constantly giving off its force. We all know it; we all feel it; and thus we see the basis of elocution. This machine talks according to the impression from the environment. Let anyone who appreciates the beauties of nature—one who has a sensitive and receptive nerve system—go up to Niagara Falls and view the park, and he will say, "Isn't it beautiful! Oh! How perfectly lovely! How much art has done for this park; isn't it perfectly charming!" (Illustrating with demonstrativeness.) Then let him look around the corner and see the overpour of that great volume of water, and he will say, "Wonderful! Wonderful!" (Illustrating by change of vocal expression and emotion.) It is the same machine now talking; what makes the difference then, in the quality of voice that issues, in the time, in the mode of utterance, in the reflection? The impression from the environment. You know very well how quickly this machine will adapt itself to changing environment; as, for instance, let us say Mrs. A. calls upon Mrs. B. Mrs. B. meets her at the door and exclaims, "How do you

do, I am so glad to see you." Mrs. A. says, "Well, I am very glad to see you this morning;—but—I came to tell you that Mr. A. died last evening." "Ah, he did! Oh, I am so sorry; is there anything that we can do for you?" And immediately the whole effect and action of the machine changes. Why? Because of the impression from the environment. What else makes it change? You will say, sympathy makes it change; but what is it that makes sympathy? Simply the altruism in our nature. Man in himself is a selfish being. I would like to have seen the first man; he thought he owned the earth probably. But when woman came into existence altruism came into existence with woman. Man as man never loves anything but himself. Woman is always obliged to love two; and there is the altruism; there is the source whence the altruistic principle comes into the world; that sympathetic nature which makes us feel and sympathize with our environment.

Some years ago I talked in this association about the difference between the orator and the actor; it was not a great thought, but at least gave food for argument here, and it was thought sufficiently valuable for somebody else to seize and claim it. It is not wonderful you know, we are always jumping claims in this world!

Following out this theory that I am speaking of, with regard to the impression from the environment, I said this, that the difference between the orator and the actor is this: the orator all the way from the lowest form of oratory, or parlor conversation, to the highest flights of oratory on the public rostrum, is speaking under impressions from environments unlimited. It makes no difference how his mind projects, going from realism to the field of imagination, the great playground of the human mind; it may reach out until it conceives the last, or the First Great Power, and is affected by that force; but the actor stands always in the field of art, as well as the reader and the reciter; and so each one of these is always speaking under impressions from limited environments. He cannot go beyond the intention of his author; if he does, that moment he becomes an author; while if he falls short we call him a bad reciter, or a bad actor; that is all.



Now I want to call your attention to the difference between dramatic and oratorical gesture, to some extent.

In the first place let me assert this proposition: that all dramatic literature, worthy of the name, is the outcome of mental elation over and above mental equilibrium; therefore, that mental elation will always affect physical conditions more than didactic matter, which is the outcome of mental equilibrium. We have various kinds of literature; we have didactic and descriptive; we have lyric. Epic amounts to heroic. The epics of Homer are certainly very dramatic. I have often wondered why it was that the credit of first increasing from one to two or more characters in impersonation was given to Aeschylus, since Homer's works are full of dramatic matter, and the intervening matter is only so much descriptive word-painting, scenery and properties, just as we have them in the play-books, that is all; but didactic and descriptive matter one may stand here and talk without moving anything but the articulating organs—the voice-making organs,—and you can clearly understand all that is said. For instance, "There was a sound of revelry by night, and Belgium's capital had gathered then, her beauty and her chivalry; and bright the lamps shone o'er fair women and brave men." You understand the picture as fast as I can make them vocally, because I am making vocal pictures of mental conceptions. One may understand that without moving a muscle except those of the articulating organs. Take it from the logical side:

From God above to man below,  
What can we reason from but what we know?

You understand all there is in it without a single gesture. Gestures, indeed, might obscure it. But when you come to lyric poetry, although you may read it, you cannot develop the full force of lyric literature except by singing it. You may read the song, "Sweet Home," or "Hail Columbia," or any other—"America," but you cannot develop the full force of lyric literature except by song. Why? Because lyric literature is the production of the harpist, composed to accompany the music that issued from his harp; and the word "lyric" is derived from "lyre." (Here the gavel fell.)

W. D. U.

MR. SILVERNAIL: Our worthy Nestor has just reached a salient point in his address. I move that time be given him. (Carried.)

MR. MACKAY: I was saying that with regard to lyric literature, it must be sung in order to be developed fully. With regard to dramatic literature, it cannot be read; it must be done. Why? Because the word drama signifies action. And you cannot express dramatic literature except by doing it. In other words, dramatic literature would be entirely obscured were it not for the gestures. Suppose I stand here and say, "Is this a dagger that I see before me," etc. (Illustrating.) The gesture must accompany it, or it is meaningless. I will give you a little of the same thing, this time accompanying it with gesture. (Illustrates.) (Applause.) Now, I would like, if I had a minute and a half——

THE CHAIR: One minute.

MR. MACKAY: One minute. Perhaps in that time I can suggest what Shakespeare says about suiting the word to the action, etc. (Illustrates by giving the passage containing Shakespeare's Directions to the Players; also the scene in Romeo and Juliet, where Juliet is waiting for her husband at sunset, showing how the tyro fails in sustaining gesture.)

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#### DISCUSSION.

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MR. OTT: I move that we give the time that is set down on the program for discussion of this paper to Mr. Mackay. Our discussions are not so valuable that we can lose the opportunity of hearing further from him. We ought to hear him to the end and drink in to the full the message that he brings from his great genius and great experience.

The motion was seconded by several.

THE CHAIR: There are so many seconds in the air I cannot hear them; but I hear the vocal sounds.

MR. SARGENT: Before putting the question I believe it is usual to call for remarks. I would like, with the greatest and profoundest respect——

THE CHAIR: There is a motion before the house.

MR. SARGENT: I am speaking on the motion. Recognizing the great artistic power and scholarship of the speaker, which are so universally recognized, I wish to draw the attention of the convention to the fact that Mr. Mackay has produced theories which, at least from my own point of view, are extremely dangerous, and I think there ought to be a discussion. I feel that a man of Mr. Mackay's great artistic power, great magnetism, powerful dramatic ability, and extreme autocratic character, is able to dominate us young folks so greatly that we feel it is all gospel truth; and I personally think there is not enough gospel in it. I hope, therefore, the motion will not be carried. I think Mr. Mackay himself will feel the justness of that. (Applause.)

(Mr. Mackay and Mr. Pinkley arose simultaneously to address the chair. Mr. Mackay was recognized.)

MR. MACKAY: I only want to say that I would much rather hear a discussion than to have anything I said accepted without discussion. We can know nothing in this world except by comparison—nothing. Our most positive knowledge is comparative, and I should like, therefore, to have the comparative views of the members of this association upon anything I have said, and I will not ask to rebut their arguments at all. They may have the whole time and talk it through. I believe it will be found, when it is analyzed, when we get to the bases of it, that there is some truth in what I have said; but I would like a discussion. (Applause.)

MR. PINKLEY: I wanted to make the motion Mr. Ott just made. I think almost everyone wanted to make the motion. I hope Mr. Mackay will accept the motion with a good grace. He must remember how well he ruled on a similar motion when he was chairman.

(The question was called for.)

The chair put the question as to whether the eight minutes remaining be given Mr. Mackay in lieu of a general discussion, and the motion was lost and the discussion declared in order.

MR. SILVERNAIL: We all like to pay compliments to our magnificent instructor. There is one point I wish to place before the association. I do not agree with Mr. Mackay when he says that the one who renders a composition is

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confined to the interpretation of the author. So far as we can find out what the author means, I think he will respect it and be glad to welcome it. I don't believe it is ever necessary for anyone to confine himself to that. I believe that that is, in a thing that you can find in it, that you can put into it, that you can get out of it. I cannot believe that if Shakespeare were living today he would feel at all hurt that there are actors who make his lines mean a great deal more, or something else than he ever thought he was putting in them. We make the lines as we read them, as we see them. We are expressing our personality. The particular statement that we are making in the words of the author bears the stamp of our individual interpretation. We are not bound to express the meaning of the one that wrote the play. Joe Jefferson interprets nature as he sees it. He makes the audience do all the work. I do not believe the dramatist should ever make such a hard and fast interpretation as to say, this is what it means and this is all it means. I believe there is a great deal more in the lines than the author meant—a partnership between the author and reciter, where there is as much liberty given to the reproduction as to the author. I take decided issue with Mr. Mackay as to that.

MR. SARGENT: I have only accomplished my purpose. I do not intend to interpose; I could not in courtesy do that, I think, except to defend the position I took. I may say a very few words in regard to that. I feel towards Mr. Mackay in the same relation as I did at college toward a very great man in the field of art, Charles Eliot Norton, whose influence upon the students was very great, and who is a man of most remarkable rhetorical powers, and of most distinguished manner and character; whose powers of persuasion were exceedingly great, and yet his influence upon the students was not good, because he did not keep within the lines of his profession as an art critic; but he departed from them and instructed in a form of atheism. As a result, a great many went out of that college confirmed agnostics, to say the least. I think the theory that Mr. Mackay introduces is an agnostic one, a material one. It is based on the premise that it is nature that survives and art that dies. It needs no argument to disprove that at all. That is self-

evidently untrue. It is the spirit that survives, and it is the spirit of art that we are reaching for all the time. (Applause.)

MR. HAWN: Most of us will take issue with the doctrine that art is of the earth, earthy. I don't think we can hold that properly at all. I do claim that the mind of man can create. Prayer is a creation; love is a creation. All spiritual matters must be appraised by material measures, and although in our physical form we interpret largely through physical means, there are the intangible things of the spirit which must appear in the work; therefore, art is from the center of the earth to the Throne of God, even to infinitude. I feel that imaginative force cannot all be controlled or manipulated by physical or material law.

MRS. L. J. MANNING: Mr. President, while we all have such great reverence for the speaker, the orator and the actor upon the rostrum, I think, for the benefit of our younger members, we ought to draw attention to what I consider an error in his description of gesture, in what he said about gesture. I don't think it possible for Mr. Mackay to say ten consecutive words without a gesture. He might not move his arms, he might not move his legs, but I don't think it possible for him to avoid gesture. To limit the idea of gestures to mere movements of the arms and legs is wrong, and our younger members ought not to get that idea—or at least those who have not studied elocution, but who are here to learn,—that gesture applies only to movements of the arms, or possibly of the torso, and legs. In the rendition that Mr. Mackay gives us of the dagger scene, if we could have had a screen that would have fitted his body from the neck down, and just revealed his face, we could have had a remarkably good pantomimic picture of the dagger scene. I feel that it was given stronger than when he used what he called gesture. That would show to my mind that there is such a thing as gesture of the face; and it is not necessary for one to be moving the arms through the air strongly, in order to express what they have to say, or what they think. Facial expression is a thing that we ought to pay more attention to, and it lies in the realm of pantomimic expression or gesture. We ought not to let that go unchallenged.

**PRESIDENT SOPER:** The time for discussion is up. Mr. Mackay has three minutes, if he desires it, to close.

**MR. MACKAY:** Mr. President, I think the remarks of the last speaker entirely proper, because I neglected to point out that fact, that every movement of every muscle of the body, and of the sixty-four muscles of the face, constitute gesture. Every movement is a gesture. Every position is a pose. I thought all that was understood. It was not my intention that the student should think that gesture is confined to the movements of the body, the arms and legs alone. I did not suppose I was talking to any such audience. I looked at you and saw your bright eyes, broad foreheads, and I said, "Well, they know something surely." (Applause.)

In regard to all the rest, I want to sum it up in one word, since there has been talk of "agnosticism." I have just recently read of a church which has been acting upon a certain dogma for two hundred years, and at their last meeting they changed it, and this change was decided upon in a meeting of five hundred people. Now, if men who have grown gray in studying God and His works do not know what is right, how shall we young people—I am young yet—how shall we young people know anything about it, who do not make a special study of it? Let us know Him through His works, that are very beautiful, that are very grand. I do not admit that there is a man or woman in this house, or in the United States, who has a greater reverence for the Supreme Power than myself. My constant teaching has been the summing up of Christ when he took the whole decalogue and put it into the Golden Rule, saying, "Therefore all things whatsoever ye would that men should do to you, do ye even so to them; for this is the Law and the Prophets;" and it is a good principle of all law, and the wisdom of the wise men of the earth. Why, at the Church Alliance, where Bishop Potter presided, where we were uniting the actors and the church, we had Bishop Potter, we had two Roman Catholic priests, we had six Episcopalians, two Unitarians, one Universalist, and two Jewish rabbis, all of them on the same platform, and they all declared themselves happy at being there and in speaking from a common platform. Do not let us introduce anything of

that kind. Look in nature and remember this, that God is above all; no matter what you say or what you do, you cannot create. The moment you assume to create, you assume God-like power. "Creation is mine alone;" that is His power. (Applause.)

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### CHAUTAUQUA RESOLUTIONS ON INTERPRETATION.

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PRESIDENT SOPER: Those of you who were at the Chautauqua convention remember a set of resolutions that were before that meeting, respecting which it was thought at that time very unwise to decide hastily, because of their importance. Hence they were laid over for consideration one year later. Owing to lack of attention of the chairman of this matter, it has drifted along to the present time, and I trust that the resolutions have been fully considered, so that you will be prepared to act upon them.

I am very glad to say that Mr. Mackay kindly consented to resurrect this long-delayed matter and present a report before you from that committee; he will accordingly take full charge of the matter this morning.

(President Soper here resigned the chair temporarily to Mr. Mackay.)

MR. MACKAY: Ladies and gentlemen, the subject under consideration for the present few minutes will be the resolutions that were reported by your committee at Chautauqua, considered somewhat at length and then laid over to be considered by a committee appointed to have them in charge. It appears that last year at St. Louis that committee did not make a report. During the past winter the president wrote me and asked if I would act as chairman of the committee; and he appointed as assistants upon that committee Miss Greely, of Boston, and Miss Blood, of Chicago. I took up the matter earnestly, as I think I always do, not because I wanted to, but because I do not like to see anything go by the board for want of attention in this society. I have not forgotten that I was one of the first projectors of this society, and the interest that I have in it

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has grown continuously ; and it was because of that interest that I was not willing to let this pass by, but was willing to sacrifice myself by presenting my views on this subject, assisted by Miss Greely and Miss Blood.

I will say that as to Miss Blood, I have had but one letter from her. As chairman I wrote the report, hoping that the rest of the committee might agree with it as I wrote it. I think Miss Blood would not agree to it. She is not here today, but I think from her letter she would not agree with it. Miss Greely has read the report since I have been here. She agrees with a part of it, and has taken exceptions to a part. She has, however, signed the report. This explanation was perfectly fair and proper. I will now read the report, viz. :

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REPORT OF THE COMMITTEE ON RESOLUTIONS PRESENTED AT  
THE CHAUTAUQUA CONVENTION OF THE N. A. E.

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*Mr. President :*

The committee was appointed to consider and to report upon the following resolutions, viz. :

1. RESOLVED: That in presenting narrative we deprecate the reproduction of the manner, either in voice or action, of a third person, except when such reproduction is absolutely necessary for a complete comprehension of the spirit of the passage, on the part of the audience; and that when such reproduction seems necessary it should as far as possible be suggestive rather than realistic;

2. RESOLVED: That to be artistic such reproduction must not obscure the main purpose of the selection as a whole; and hence must be subordinate to the prevailing mood of the passage in which it is introduced;

3. RESOLVED: That in the opinion of this association this principle applies with equal force to the problem of determining the extent to which one would be justified in representing as present what has taken place in the past.

Your committee would respectfully beg leave to report that they have considered the resolutions seriatim and in a body thus: Your committee assume that the resolutions are



intended to project and to promulgate a rule for the government of readers and reciters of previously presented thoughts and sensations through the medium of pre-arranged words.

While your committee are of the opinion that such a rule of government may be advantageous to the arts of reading and reciting, the committee would respectfully assert that the governing principle should be presented in a form of words so clear in their meaning that doubt shall not arise in the mind of the student when seeking to apply the principle to his analysis of the subject that he is striving to represent.

Your committee find the words "presenting," "reproduction" and "representing" used in the first resolution as if they were precise synonyms and entirely co-ordinate in value.

Your committee hold that art never presents, nor ever reproduces. Nature reproduces and presents. Art only represents.

Reproduction is the act of continuing life in animal and plant; and nature reproduces animal and plant life after its kind. The power to reproduce is an inhering force in nature. Nature is the expression of infinite power. Art is the limiting environment of human power. Nature never dies. Art is ever decaying from the moment of its projection. Art is but a rearrangement of nature's presentations, and, though art may survive the originator, it is ever subject to death through the corrosions of time and the elements.

Your committee are of the opinion that reading and reciting are not re-productive but re-presentative arts.

Your committee are of the opinion that the exception made in the first resolution so entirely destroys the barrier projected in the affirmative part of it as to relegate the whole matter to the judgment of each reader and reciter, to do his own conception of the narrative according to his own estimate of the comprehensive intelligence of each of his ever-changing audiences; and, although the word "realistic" may have a limit, the word "suggestive" suggests conditions unlimited save by the mental limitations of the reciter

Your committee are of the opinion that the first resolution does not present to the student any clearly defined principle.

The second resolution is sequential, and for its value depends entirely upon the governing force of the first resolution; and, as your committee have found no guiding rule for action in the first resolution, it follows that they cannot find any value in the second.

The third resolution declares that it is the opinion of the association that the "principle" enunciated in the first two resolutions applies with equal force to the problem of determining the extent to which one would be justified in representing as present what is described as having taken place in the past.

In the phrase "to which one would be justified," your committee are of the opinion that the reader or reciter may find it difficult to determine whether the so-called principle determines how much he wishes to be justified, or whether it determines the extent to which he might or ought to be "justified in re-presenting as present what he describes as having taken place in the past."

In these resolutions your committee find the National Association of Elocutionists called upon to publish, for the guidance of readers and reciters, a tentative form of rule, without power of limitation, and so ambiguously worded as to more obscure than make clear the intentions of the association. Your committee would therefore respectfully recommend that the resolutions under consideration be referred to the committee with whom they originated, and that another year be allowed them to make studies of the subject, in the field of Nature, wherein they may find some definite principle which shall govern the reader and reciter on the platform of Art.

All of which is respectfully submitted, with a request that the reporting committee be now discharged.

F. F. MACKAY, Chairman.

EMMA AUGUSTUS GREELY.

MR. MACKAY: It is due to my co-worker that I now especially call your attention to the part to which Miss Greely takes exception. Miss Blood, I think, might object

to the whole of it. I do not know. I received a letter from her, and it is due to her to say that in her letter she said to me: "I do not fully understand the principles, but they are probably the best thing we could do under the circumstances." I am of the opinion that this association cannot afford to put out anything except as a governing principle. Let us debate questions ourselves for the next ten years, if we want to; but do not let us put out before the world any unprepared documents. (A VOICE: That is good.) (Applause.) I will now read the part to which Miss Greely takes exception, viz.:

"Your committee find the words 'presenting,' 'reproduction' and 'representing' used in the first resolution as if they were precise synonyms and entirely co-ordinate in value.

"Your committee hold that art never presents, nor ever reproduces. Nature reproduces and presents. Art only re-presents.

"Reproduction is the act of continuing life in animal and plant; and nature reproduces animal and plant life after its kind. The power to reproduce is an inhering force in nature. Nature is the expression of Infinite Power. Art is the limiting environment of human power. Nature never dies. Art is ever decaying from the moment of its projection. Art is but a rearrangement of nature's presentations, and, though art may survive the originator, it is ever subject to death through the corrosions of time and the elements.

"Your committee are of the opinion that reading and reciting are not re-productive but re-presentative arts."

Those are the clauses to which Miss Greely takes exception; but she says she will take them home and study them, and she may be able to co-ordinate with the opinion expressed by the chairman.

Now, ladies and gentlemen, this is the report of your committee, and the committee asks you for a discharge from further consideration of these resolutions, and the relegation of them to the originating committee. Your president has asked me to preside here during the debate. I hope there will be plenty of it. There is nothing that so develops men and women as the attrition of the intellectual sparks

that fly out when we stand up and act from the electricity which is animating us. The question before you is on the discharge of this committee. That is the motion. Does anybody second that motion?

MR. HAWN: I would suggest as an amendment to the motion that the committee be discharged with thanks.

MR. MACKAY: Ladies and gentlemen, I am an agnostic in that sort of thing. I don't believe any man who volunteers his services is entitled to any thanks. When he volunteers let him give his services freely and for all they are worth. When you undertook to recognize the value of the work of a man's mind in terms of money, you give him the right to break over the bars; but when he volunteers, he must work with all his force and never flinch from disagreeable things. This is not a pleasant thing for me to do, but as I say, only a part of your committee agree with me.

It is moved and seconded that the report be received and the committee discharged from further consideration of the resolutions that are on record as referred from the Chautauqua convention. Are you ready for the question?

MR. HAWN: It is all very well for you to decline thanks, or to appear to show no appreciation of them; but from our standpoint we wish to include those; and that is my amendment.

MR. MACKAY: Well I will not be a stickler about those things. It is moved and seconded that the committee be discharged, with thanks. Are you ready for the question?


The question being called for, it was put and carried.

MR. MACKAY: Ladies and gentlemen, the committee is discharged and the resolutions are yours to do with them what you please, to accept them, or reject them. In discharging the committee you have received them, and they are yours to do what you please with.

MR. SILVERNAIL: It is due to the chairman of the committee which originally reported these resolutions, to have the first speech. I had the honor of being the chairman of that committee, and wish to state a few words about the things that guided the committee in their deliberations.

There had been a good deal of discussion before the convention on this point, and it was thought best that a committee should be appointed to consider the matter and

present in such form as they might be able, in the short time they had, something that might possibly unite the views of the convention. We did not have much time to submit that report, but it was thought better that we should present it. The committee wished to submit something in a tentative form which might be amended and modified possibly, or some substitute arrived at, something definite in regard to this mooted question. Those of you who were at Chautauqua remember that there was a good deal of discussion over these points. The words to which exception has been taken in the resolutions were those quite frequently upon the lips of the members of the convention; so we put them in. I see they are open somewhat to the criticism to which the chairman of the committee has subjected them; and yet I think the thought is clear that in presenting narrative, that is, in offering it, reading it—I don't care what word you use—you deprecate the imitation, reproduction—or whatever word you please to use—of the manner, either in voice or action, of a third person, who is introduced of course in that narrative, representing somebody who said so and so, except where such imitation, reproduction, presentation, impersonation—or whatever you please—is absolutely necessary for a complete comprehension of the spirit of the passage on the part of the audience—making it suggestive. Our thought was, in regard to the latter part of that resolution, that when such reproduction seems necessary, it should, as far as possible, be suggestive rather than realistic. Our thought was this, that there is a tendency with many young readers, to put in a great deal of the theatrical, a great deal of the realistic, a great deal of action that is superabundant; where there does not seem any relation between it and the thought, such as starting, stopping, and all that sort of thing, trying to be an actor instead of simply a reciter. Our feeling was that there ought to be a halt called to that; that the attention of young readers and of teachers should be drawn to the thought, that the thought itself was a great deal more valuable than anything in the way of irrelevancy. The committee felt that something ought to be announced on that subject, so the resolutions were presented in their present form, after a good deal of debate and discussion, by the committee. The committee were divided. We did



not know whether we could use the resolutions. I did not know myself whether it is well to debate them. It seems to me there is a vagueness and indefiniteness about them, as submitted. I was only partly responsible for the language. It seems to me that the report of our committee, which has just been discharged, makes confusion worse confounded, and I don't know what practical value there is in that as an exposition or critical analysis, and all that sort of thing. It is discursive, philosophical, containing something of scientific acumen among other things. I think it is a very valuable mental exercise. If I were asked to act upon the report of the committee upon the resolutions to which I have listened, I should be a lunatic before I got through considering them. I really hope that at some time, in some way, you can definitely give an announcement as a national association upon the points that were mooted there. Why should we debate for ten years in regard to a principle like that? If the language is not sufficiently simple and explicit, let us get some language, by amendment or otherwise, that is explicit. I should welcome as a substitute anything from this committee if this committee felt that that language was unsatisfactory. I am sure the people at St. Louis intended that the committee should submit something in place of the original resolutions. The committee certainly had time enough. We know our worthy chairman was able to put into as simple language as he desires something that would embody the statements intended by the resolutions, and to which we could either subscribe or object. Although the committee have been discharged, I should like to see this thing sifted and settled. I have spoken merely to let you know that the original committee tried to help you to arrive at something when we presented the resolutions.

MR. MACKAY: The chairman would not object to take the matter up again, would he? The original committee is still standing. It is a very great principle. The speaker admits that the language was not as clear as it might be. When you present a law that is to embrace and make clear a principle, so that it can be used, it is necessary that the words should have an exact value; and there is not the least doubt in my mind but that the committee was too much hurried. We were not, however, instructed to make any re-

vision of the resolutions, and so they are presented as they are. But the motion which you passed, accepting our report, refers the subject back again to the original committee. The chairman does not object to that, does he?

MR. SILVERNAIL: I would object to that. I think that a committee ought to be put in charge who live in the same vicinity, and who would be able to confer by personal interviews. I think Mr. Mackay ought to be on that committee. I should like to see a committee selected from the people in New York City—Mr. Mackay, Mr. Sargent, and some other gentleman living in New York City, who can give us an announcement on that point. I think it utterly useless to refer this matter back to the original committee. That committee set forth what seemed to be the sentiment of the meeting at Chautauqua. We tried to present the view of the convention as we had listened to it.

MR. MACKAY: Will the gentleman make a motion that a new committee be organized?

MR. HAWN: I move that a new committee be organized. Seconded.

MR. MACKAY: I am only sitting here as chairman of the debate. It is moved and seconded that a new committee be organized for the purpose of discovering and embodying the principles involved, so as to make them entirely clear to the young students who really want to get at something definite in relation to this matter. It is moved and seconded that a new committee be organized for the purpose of considering the intention manifested in these resolutions, and presenting it in clear form for action by the society. Is that it?

MR. TRUEBLOOD: I seconded the motion, and I wish to speak to the motion seconded, because I desire to see these laws put in as simple language as possible, so that we can use them as an association, embodying them in our work, and holding them as principles. If they are not in the simplest language, let us have them so. Divest them of all verbiage. We have had too much of it in the last half hour, it seems to me, on this subject. We ought to make it simple.

CHAIRMAN MACKAY: Is there anything further to be said on this motion, that the President organize a new committee? If not, the question is before you.

(The question being now put as above, and carried, was so declared by Mr. Mackay, who stated that the committee would be appointed by President Soper.)

(Mr. Mackay thereupon retired from the platform, and President Soper resumed the chair.)

PRESIDENT SOPER: May I ask whether it was the intention in this vote that the committee should be the same in number as before?

MR. MACKAY: No number was named; the committee is to be appointed. It rests with the president, who has the power of appointing all committees not otherwise provided for. That prerogative applies not only to the personnel, but to the number constituting it.

PRESIDENT SOPER: I will use my discretion, then, as to the appointment of five instead of three. It seems to me you need a number to consult on so important a matter as this, so if you have no objection I shall make that committee five instead of three, and will announce it later.

(President Soper later appointed the following committee to have this matter of the Chautauqua Resolutions on Interpretation in charge, viz.: F. F. Mackay, chairman; F. H. Sargent, S. H. Clark, R. I. Fulton, Miss Emma A. Greely.)



THURSDAY EVENING.

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RECITALS.

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ASSEMBLY HALL, CENTRAL HIGH SCHOOL.

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MR. ROBERT IRVING FULTON, Presiding.

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1. MRS. OLIVIA S. HALL, New York City.  
Scenes from Shakespeare's play, "Henry V."
  2. JOHN RUMMELL, Buffalo, N. Y.  
Selected poems from Matthew Arnold.
    - (a) "Shakespeare."
    - (b) "Saint Brandan."
    - (c) "A Summer Night."
    - (d) "The Forsaken Merman."
    - (e) "The Sick King in Bokhara."
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SESSION OF THE MAIN BODY.

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FRIDAY, JUNE 28, 1901—10:00 A. M.

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PRESIDENT H. M. SOPER in the Chair.

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SOME NEGLECTED LAWS OF EXPRESSION.

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ROBERT IRVING FULTON, OHIO WESLEYAN UNIVERSITY,  
DELAWARE, OHIO

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*Mr. President, Ladies and Gentlemen:*

I felt very strongly tempted to omit the paper this morning, and take up the rest of Alice Carey's poem, "An Order for a "Picture" [discussed in part in a previous hour in the convention; see "Methods of Teaching, Section I, Thursday], and give you a further analysis of it and rendition.

I asked the permission of my fellow members of the board, but they have objected, and I cannot even get the reluctant consent of the chairman of the literary committee. So I shall give you the paper assigned to me, not as a formal paper, but from notes which I have jotted down during the convention. Those of my friends who know me well know the reason why I have not written a formal paper for this occasion. But it seems to me that no one who has at heart the advancement of the cause of expression, and has in mind any theory whatever, need be at a loss in presenting a plan to a body of fellow-teachers who are interested in exactly the same work.

I have chosen as a topic one which gives me a wide latitude, and will include almost anything I wish to say—"Some Neglected Laws of Expression." And as one of the former discussions of the association will have to do with one point of my paper, I might here mention that first, viz.:

I. The law of the subjective and objective in expression. Silent reading, hearing, and seeing are subjective; oral reading, vocality, and action are objective. We are impressed subjectively; and we express objectively. Even soliloquy becomes objective when it is uttered for an audience. We cannot vote in or out the subjective or the objective method. In our discussions we are but "hewing out roads to a wall," in the language of Mrs. Browning.

The relative values of each, however, may be indicated by their analogy to the two great forces in nature, viz.: the centripetal force, which is subjective, and the centrifugal force, which is objective. If we have a predominance of centripetal force we have a heavy weight; if we have a predominance of centrifugal force everything flies into the air. We maintain our equipoise by holding the balance in favor of the centripetal; so that I may say that the subjective, being by analogy centripetal, should have the predominance, so that while our feet remain firmly planted upon the earth, we may not fly off in the etherial realms of the purely imaginative.

II. The Law of relative Values of the Various Departments of Our Work. We have

## 1. Physical culture, for

- (1) Health,
- (2) Strength, and
- (3) Beauty.

2. Silent reading—which is subjective, for the purpose of getting information.

3. Oral reading, which is subjective-objective, for the purpose of giving information, or affording entertainment.

Then we have

- (4) Recitation,
- (5) Personation,
- (6) Acting,

all of which have entertainment, and, in a measure, instruction for their aim. Then we have

4. Oratory, whose sole aim is conviction and persuasion. By oratory I mean all the forms of original speaking, such as debates, lectures, addresses, sermons, orations, etc.

In the consideration of manifest violation of relative values of the various forms of our work, our teachers generally give at least three-fourths of their time and instruction to the first six subdivisions above named, when the actual demands of life require that fully four times as much time and attention should be given to the last—**oratory**—as to all the others combined. To prove this, examine the curricula of the schools of oratory, and the programs of the National Association of Elocutionists, including the present one. What the public needs is public speakers whose thought may mold public opinion. But each of these various departments of our work has its relative value. No one ever becomes a good oral reader who is not a good silent reader. In our public schools the great effort is to teach reading so that the pupil will actually understand what is read. How often have you had the experience of reading a page, and afterward not knowing what you had read? You have had to go back and read it all over again. What is the difficulty? The person has never learned to read out of the words the actual meaning. That, of course, is silent reading. It is a great art. It is what the public schools

especially need. It is a great start for any professional course.

Recitation depends upon good reading—good silent and good oral reading. The impersonator must have this power.

The actor is an impersonator with a costume upon him, with the scenery behind him, with the support around him, and all the accessories at hand.

The orator needs the power of all these; and at the same time, understand me, he must be entirely unconscious of them in the delivery of his message to the audience, just as we must be entirely unconscious of all elocution when we make a speech before an audience. The culture which we get, and the philosophy which we fix in our minds, through the study of elocution, become a part of our power merely, which finds its manifestation through voice, gesture, and all the accessories of expression.

The impersonator and the orator, therefore, stand out as of greatest interest to us as a convention. Let us consider some of the dangers and successes that lie in their pathway:

(1) First of all is the very grave danger of "old-man-ism." This is a dangerous form of art to imitate. It is also one of the easiest, apparently. I know a prominent impersonator who tried to get on a lecture course of a leading college, but was kept off that lecture course for three years, in order to give him a chance to get rid of his "old man-ism." Every character was an old man. That crept into our Hamlet the other day. I give this criticism in all kindness, because we are a body of co-laborers; Hamlet was given as an old man in the objective reading.

(2) The second danger arises in the portrayal of a character with various idiosyncrasies of voice and manner, the impersonator allowing these to overshadow or submerge the reading and interpretation to such a degree that the audience neither hears nor understands the words. Is it not a fact that you have looked at an impersonator and have not heard what he has said when you were only twenty feet away from him? I have had that experience repeatedly. Another man who has been anxious to fill an engagement on that same lecture course has not succeeded because his voice in impersonation would not be heard by the audience of

2000 people. In the idiosyncrasies of voice and manner there is such a marring of the reading of the lines themselves that the impersonator is rarely heard and understood.

(3) Third, the success of the impersonator must depend upon the power to read and recite before he enters the field of impersonation. We must learn to walk before we can run. Too many start out with the idea of being an impersonator before they have learned how to read. I have in mind a young man who had a rather remarkable facial power, he thought, and his friends were unwise enough to compliment him. He is now a decided face-maker, going about over the country as an impersonator. He is not a reader, and there is nothing intellectual in his performance.

(4) The success of the impersonator must depend upon a clear discrimination between the field of the impersonator and that of the actor. We have already discussed this subject at some length in this convention, and I need not elaborate here.

A word as to the dangers of the teacher of oratory; and I mean by that teachers of extemporaneous speech, debate, oratory, etc.

(5) The attempt to secure good speaking voices through singing exercises and gymnastics only. That is not the greatest danger, but it is one of them. Voices cannot be cultivated to the extent required for public speaking in that way.

(6) Another danger is the attempt to teach action without a knowledge of the underlying principles of action.

(7) Criticism of all forms of public speaking (or entertainment) by mere taste (which may be bad), without the criteria provided in a knowledge of the philosophy of expression.

(8) This is the greatest of all the follies of the teacher of oratory—the attempt to build up a department of public speaking in colleges without teaching elocution. One might as well attempt to build up a department of English in a university omitting rhetoric. Those people who attempt to teach public speaking, and take a pride in saying, “We do not teach elocution!” are those who simply build upon the power that a pupil may possess, and who never contribute

to the power of that student. In other words, the whole work of such a teacher becomes merely coaching.

(9) The attempt to teach "the whole thing" by too much "speaking of pieces;" mere exhibition work is flashy. Though it may secure pupils, it will not hold them. College communities demand something deeper than the surface work of expression. They demand a philosophy of expression which will take rank with any other study in the curriculum; and when this fact is established, there is never any difficulty about getting credit for the work done in the college.

The success of the orator must depend upon

(10) The greatness of his theme. I have no patience whatever with the person who gives out the impression that one can speak effectively without that which is back of all delivery—strength of thought and theme. A man must take a great message to an audience, and his thought must be great if he wishes to reach results.

(11) The power of the reader, reciter and actor, and even of the singer and gymnast, without exhibiting their forms of art save for suggestion only, must be the power of the orator. The extreme work of the impersonator would utterly destroy the desired aim of the orator before the audience. On the other hand, a mere reading style would fall short of the demands of direct speech. You have had the impression frequently of a person who was speaking extemporaneously to you, and then took out a paper and began reading. I was present at the opening of the Supreme Court of the United States one fall. There were a number of visitors present, and when the speaker spoke extemporaneously they were interested, after a while he drew out a paper and began to read, and in ten minutes the audience had left.

From the preceding discussions we see the necessity for a thorough knowledge of the science of elocution which underlies all forms of the art, a mastery of its principles, a practice of its precepts, a guidance by its criteria or criticism, a confidence in its truths, and, last of all, a certain joy in the possession of its philosophy of universal expression. It seems to me that we would enjoy ourselves more interpreting the singing of the birds, and all the sounds of nature,

if we had in our minds a consistent philosophy underlying all expression. We can enjoy the mistakes and the excellencies of all speakers the better if we have with us at all times a philosophic method by which we may correct the one and emulate the other.

I would like to know what it is that a teacher of oratory, or elocution, or expression in any form, intends to do for a pupil if not these three things: To help the conception of the pupil; to stimulate the pupil's power of expression; and to hold him to ideals by precept and example.

In the discussion of the lesson yesterday morning, the question was asked, after my very wandering teaching, "Would you teach by imitation?" Yes, in the right sense. How? By the teacher illustrating the principles underlying a given thought or emotion. The student may try a dozen times and fail, but if he knows definitely what elements he is trying to employ to bring out the expression, and the teacher will help by example, occasionally rendering the thought himself through the right use of those elements, he is not teaching by imitation in a wrong sense at all. He is teaching by imitation in the right sense. You must not criticize me for reading the lines for those young ladies, who had no conception to start with, and who had but little power of expression at their command. It was my business to read some of those lines to them. If I could have had two or three hours, I could have brought it out better, of course; but you must understand we are to stimulate conception through our knowledge of the principles of elocution.

III. Let us consider another law: the Relative Values as applied to the Subjects taught in a Course of Oratory.

I have been asked this question: "What do you include in a four years' course of oratory connected with a college course?" In my judgment it is not necessary to take four years to graduate in a school of oratory if you have had the other necessary education; though you may spend four years, provided the school of oratory can furnish a college course in addition to its regular work of expression. But it is my purpose here to map out, in connection with regular college work, a course in oratory extending over four years of three terms per year, viz.:

1. Elocution—two terms—two-thirds of a year.
2. Literary analysis and recitation—one term, in which you apply the principles of elocution, in the rendition of pieces, recitations, readings, personations, plays, etc. That takes up the first year. Then
3. Shakespeare—two terms—two-thirds of a year.
4. Extempore speech—one term—one-third of a year. That is your second year in connection with a college course.
5. Argumentation and debate—two terms—which represents two-thirds of a year; and
6. Oratory—one term—which represents one-third of a year; and there is your third year. Then
7. Rhetorical criticism and history of oratory, that which even many of our professional elocutionists are ignorant of. This takes up one year of three terms, making in all the four years in connection with a college course. You see elocution takes up one-sixth of the time. Mark that. And yet it is the most important part of the whole course. By it is given power to the student: without it we merely build upon whatever power the student may have, and often at the expense of exaggerating the faults of the pupil. So many teachers say nothing or but little about the faults of a pupil for fear he will exaggerate them. You might as well say that if a man has a habit of leaving his vest unbuttoned, and you tell him about it, he will always leave it unbuttoned. We are foolish on these matters. We run wild; get the idea we can teach by other terms than those already given in elocution, by some "new" plan all our own. Let us not do this; away with the idea of the old and the "new" elocution, so-called! There is nothing in it. In two or three books that have recently appeared representing the so-called "new elocution," which I have examined carefully, I have not been able to find a single solitary assertion of fact or law that cannot be shown in the books on elocution that have been published for years. I wish to be known as a teacher of elocution and oratory. I am not afraid of the name. I would like to be known as one who teaches quality, force, pitch, time, as the exact statement of facts in expression which have meaning and power when put into the voice and the knowledge of a student who is studying expression. These furnish incontestable proof and a reason



for the "faith that is within us." I am sure that almost this entire convention in reality stands with me in this, though occasionally some "new elocutionist" claims a power of reaching results through diviner methods. I think we can very safely say here that a comparison of results of the two forms of teaching will establish our position.

You will pardon me for making reference to the tests we are putting before the public in the form of oratorical contests. In the oratorical contest of the Northern Oratorical League, the students who had studied elocution in the University of Michigan have actually won eight of the eleven contests, and never has the pupil of a teacher who has omitted elocution in his course won a single solitary first place. More than that, out of the debates—which is the most popular form of public speaking that the colleges demand—the University of Michigan has won twelve of the fifteen intercollegiate contests, and ten of them consecutively. I might add, that in the Central Oratorical League, composed of Cornell University, West Virginia University, Ohio State University, Indiana State University, Illinois State University, and of which the Ohio Wesleyan University is a member, we have won three-fourths of the contests in oratory; and are also champions of the Ohio Debating League, composed of Oberlin College, the Western Reserve University, the Ohio State University, and the Ohio Wesleyan University. I speak of this because it represents one form of teaching in direct contrast with the other methods. What is the result? Until you can wipe away such results you cannot condemn the laws I have attempted to set forth this morning. But my time is up.

IV. The last law which is so much neglected is that of Optimism. Let us be more hopeful and cheerful in our work. I was pained to hear upon this floor a wail about the lack of appreciation of elocution. Let us remember that many colleges, with faculties as large as this convention sitting in judgment upon the course in elocution and oratory offered as a part of the college curriculum, have sanctioned it and given it credit to the extent of almost one-fourth of the requirement of an undergraduate degree. We must accept this sanction of those wise men, and agree that elocution and oratory have a greater value placed upon them by a

higher authority, and are more appreciated by the great student body and the general public today than ever in the past.

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### DISCUSSION.

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MR. RUDD: This paper has brought to us an atmosphere which I think the convention needs very much. It has made us feel once more that we are not a convention of declaimers, that we represent the wider field of public speech in all its phases. I feel that that is something that needs to be kept before us constantly; that we should recognize it in the very arrangement of our programs—that in our meetings at least one day should be devoted to it as one of the departments of work suggested in this paper. We might have one day especially assigned to declamation, if we want that; and one day to physical culture; but certainly one day, or at least one-fourth of the time of this convention, should be devoted to public speech; if we want a larger convention, if we want the teachers who are connected with the colleges of this country to be present from year to year, that part of the work should be represented to which they give their lives. I feel that the keynote of this entire paper is broad, that it represents a wider field, and that it is a good thing that we have been permitted to hear it this morning. To employ a musical figure, I hope that the tone of the paper will not die but remain in our memory, and that we will respond to it, and that our response will continue throughout the history of our profession in years to come; otherwise we cannot expect to influence the public, that larger public which comprises millions of our countrymen, to strongly influence whom we must take this wider view and keep our purpose constantly in mind. (Applause.)

MR. PERRY: We have not heard from all the universities of the country. There are many that can speak upon the neglected laws which might be carried out in distant sections of our land; and I would like to hear a voice from the West—from the far West and Southwest. I would like to hear from Miss McGaughey, of the University of Arizona.

MISS MCGAUGHEY: I feel that I am so young in the convention, that anything I might say would not be of interest to the other members; and I prefer to wait until next year to express my opinion.

MISS ALDRICH: I would like to ask whether the last speaker will not kindly tell us if any credit is given for the work that she does in the University of Arizona; and how much time is given it, and what is the status of elocution in her place?

PRESIDENT SOPER: Will Miss McGaughey please answer?

MISS MCGAUGHEY: The Department of Oratory is hardly on a plane with the other departments in the university; that is, it has not been until recently; but next year credit will be given on the standing. Sixteen credits are required for graduation, and those who take oratory will get one credit towards graduation for oratory. (Applause.) We have in the university eighteen departments; and I think that getting one-sixteenth of the credits is something for my work. It has not received any heretofore. We have only at present place in the sophomore and freshmen years; but I hope next year it will be given a four-years course, the same as the other branches. We also have a sub-collegiate department in which all students are required to take what we call English reading; this is absolutely required; and all students in the university are required to take some form of physical exercise unless they are unable to do so.

MISS BRUOT: It might be interesting for the members to know how things are in Cleveland just now.

PRESIDENT SOPER: Does it apply to the paper?

MISS BRUOT: I am sure you will be glad to hear that ~~erection~~ is now a compulsory study through the four years of the high school course. A rhetorical program is carried on every Friday in the assembly room. There are at this time five debating clubs in Central High School, including the Shakespeare Club. I have annually put on a Shakespeare play. The Shakespeare Club has done some remarkable work in the last three years.

MR. SEVERNAIL: I want to say a word for the encouragement of some of the teachers here. As some of you have taken a position which enables me to sit in judgment on the work of a good many other teachers. In

the theological seminary at Rochester we have college graduates who have come from all parts of the country; and many of them illustrate neglect of these laws. I am exceedingly gratified to note from year to year the good work being done in many of our Western collegiate institutions. From most of our Eastern colleges students come entirely unprepared in physical culture and the principles of elocution. They have been coached in addresses, etc., but more and more I am impressed with the manner in which elocution is being taught in our Western institutions, and would like to personally express to many whom I see on the floor here my high appreciation of their work; to mention names would be invidious. They are scattered throughout the Mississippi Valley, Ohio, Illinois, Iowa, and down through the Southwest. Magnificent work is being done, and I feel very much encouraged. To the list of the states whose work I have been impressed with as being very thorough, I ought to add Missouri.

MR. BOOTH: A word on the same line; work has been done for the past ten years in McCormick Seminary, Chicago, especially in the preparation of voice and action; the greatest difficulty, as I said the other day, is experienced in the development of voice, and we have to give the largest part of the time to it. We have not taken part especially in any contest.

MISS ALDRICH: The writer of the paper spoke especially of the value of debate in preparation for public speaking. I think it has been the experience of all of us who have had anything to do with debating clubs, that we can heartily approve of what he said on that line. Debating above all other means tends to bring out directness in the speaker. I have tried many plans, but nothing takes the place of debate. It makes boys think on their feet; it makes them direct; it makes them speak out. I also find that it is a great deal more difficult to get the girls to debate than it is the boys. Boys will enter into debates with their whole hearts, while it is almost impossible to form a debating club of girls. I have tried it twice, and each time the club formed has fallen through. I have four clubs of boys; yet have under my supervision a much larger number of girls than boys.

MR. PERRY: I would like to know the most neglected law in one of the institutions of Illinois, situated at Monmouth, so far as it has come under the observation of Miss Calvin.

MISS CALVIN: I am very sorry to say that I did not get to the convention in time to hear the valuable paper which has been read. I regret it very much, indeed; but I would second the remarks of Mr. Rudd in reference to the arrangement of the subjects discussed in our convention. I wish there might be more time given, or a definite time assigned to the subject of oratory, as it is taught in our colleges. As to the recognition which elocution receives in the college where I teach, we have it on an equal basis with other subjects. Every student in the college is required to do ten weeks' work in the subject, and twenty other weeks are offered as elective. A great many of the students elect this work, and I see very gratifying results.

PRESIDENT SOPER: Mr. Fulton will now close the discussion.

MR. FULTON: I will not take over two minutes. In the first place, I want to say to you that the college alone is not being depended upon to do this work in elocution and oratory, and debate. Miss Aldrich has spoken to you of organizing a debating league between her high school and the high school of Dayton, Ohio; and there is a network of similar associations extending over the State of Ohio. If such associations are formed between different high schools it will make the work easier in the colleges.

In regard to the grades given for the work in the University, because I did not make that clear, let me say that the number of hours given to elocution and oratory as a ranking study in the Ohio Wesleyan University equals that of any other study pursued there. More than that, so far as being given hour for hour, we have certain sections of classes in which they give three hours' credit for two hours' work. We give a forty-five hours course which we grade hour for hour towards degrees of A.B., B.S., or B.L. A person can get an undergraduate degree and take almost one-fourth of his course in elocution and oratory. In addition, after he has taken his undergraduate degree he can spend one year in residence, or two years in absentia, and take his post-graduate degree of A.M. entirely in the course in the School of Ora-

tory. I believe the Ohio Wesleyan University is the only institution which gives a postgraduate recognition of oratory, but I believe other institutions will follow the example. The degree, mark you, is not given by a school of oratory, though it is part of the University, but by the University faculty and trustees, thus making it legal, trustworthy and of real value to the student.

I merely want to make these two points clear. We once had a College Section in this Association; and I think we ought to restore it.

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PRESIDENT SOPER: It has been found that many of our members here cannot conveniently go out to East Aurora this afternoon; and it happens, fortunately for us, that the gentleman who so kindly arranged to entertain us at his place of business has consented to also address us all here, so that those who cannot go to East Aurora will not be debarred the pleasure of hearing him. He is so well known through his works that it is scarcely necessary to enlarge upon a formal introduction.

I take great pleasure in introducing to you Mr. Elbert Hubbard, of the Roycrofters. (Applause.)

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#### ADDRESS BY ELBERT HUBBARD.

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*Mr. Chairman, Ladies and Gentlemen:*

I believe it was Emerson who once said, if you go to Europe and bring back much, it is because you took much with you.

I might paraphrase that remark here this morning, and say, if you take much away from this hall, as far as my little talk is concerned, it will be because you have brought much with you. But I congratulate myself on the fact that I am addressing an audience that can fill in between the lines, that will understand a good many things that I leave unsaid, and that will put the very best possible construction upon all my faltering words.

In talking with one of your members this morning I noticed that he used the word "expression" rather more than perhaps any other word. I like that word "expression." Life is expression. All life is expression. These bodies are given us only that we may express what the spirit feels; and all art is a form of expression. At the last all art is one. We express ourselves by speech, through painting, through sculpture, through our work, and through our lives; and every act, and every look, and every step, and every movement is expressive—it means something.

We grow through expression.

Life consists of the taking in of impressions and giving them off—impression and expression; and we grow more through expression than we do through impression; and the school teachers never knew this until yesterday, and a great many of them do not know it now—that we grow strong only through expression. You express yourself in your work, and work is a blessing, not a curse. Blessed is that man that has found his work.

Now I am from the country, and you know country people are fond of talking about themselves; so I am going to talk to you for a few moments about myself and about the people that live in our town. I live in East Aurora; and whenever a man comes into Buffalo and upsets a load of hay on the trolley car tracks, and he is brought in and gets sent up for ten days, they always say that man is from East Aurora.

All the Buffalo papers have lots of fun with East Aurora. East Aurora is a little more important when you get down to Albany, Boston, or New York; and there are even men down in New York city who have said that East Aurora was not a place at all, not a locality, but that East Aurora is a condition of mind; but East Aurora is a place.

I would like to impress upon your mind this morning this fact, that East Aurora holds the world's trotting record. 2:03<sup>1</sup>/<sub>2</sub> is the record made by an East Aurora horse driven by a neighbor of mine. This horse sold at auction a short time ago for \$26,000.

I make this explanation so you will neither smile nor sneer nor sneeze at the mention of East Aurora. I am a farmer at East Aurora,—a farmer with a literary attachment! I

have been a farmer there for twenty years, and I have raised horses, and fast horses. I have a few good ones yet; but my horses have not always gone as fast as I expected. However, I am not here to complain to you this morning.

There was a gentleman in the other room who said, "Why, it is a very natural evolution that a man in the business of raising fast horses should drift into book-making!"

So we are in the business of book-making at East Aurora; we make books that sell for—well, they are not books that sell for fourteen cents on Fridays—but we make books just as well as we can, and just as good as we can; rather high in price—they run any price from \$2 to \$100 or \$150. Last week we got \$300 for a single book, and the man that bought it did not think he was swindled much.

We have 250 people engaged in this book-making industry, counting the girls and boys. They are not college graduates; very few have had a high-school education; yet they can think things out with their heads, and express them with their hands so as to make them appeal to the man in London, in Leipsic, in New York, in Chicago—possibly in Buffalo—so that this man is touched in his most sensitive spot, his pocketbook; and he sends us \$100 for a single book. Does that surprise you, that country girls and boys can so express themselves in this beautiful way, so that they make an appeal to the art lover who has been everywhere the round world over, who knows the best that has been produced in the line of art? That strikes most people as very peculiar.

You must remember that art is the expression of man's joy in his work; that beautiful things are only an expression of the beautiful spirit within. You think the thing out, and then you do it with your hand. If you make a beautiful thing it is because you work in joy, and you work in love. So just as a matter drawn from experience we have adopted a certain policy there of treatment at the Roycroft shop, in order that we may get the work done.

We have no "bosses"; we have no foreman; but we have teachers; and we rely on the pupils, we trust them, and we endeavor to surround them with beautiful things, give them a beautiful atmosphere in which to work.

So when you come to see us at the Roycroft shop in East Aurora, which I hope you will, this afternoon, or tomorrow,



you will see pictures all around on the walls done by the girls and boys to whom we have given lessons in this line of work—water-color sketching, oil painting, charcoal, and pen-and-ink; and if a boy or girl does a particularly good thing we have them sign it, and the boys down stairs who know how to make picture moldings and cut glass, hang them around the walls, and you will see them when you come. You will also see bits of clay modeling, marble, and pottery, and a few attempts in bronze, done by girls and boys,—an expression, you see, of what they feel. And you will see flowers in every room; you will see palms and ferns and birds; you will see a piano in every room. I think as a people we know very little about the science of music. There are a great many so-called educated and cultivated people who regard music as a kind of plaything for idle women, or for children; but I believe music has a direct and practical use in the harmony of life, and in the economy of life. I notice this is being recognized more and more by physicians. Occasionally I speak at hospitals for nervous disorders. I notice that they have music there as a part of their treatment. There is a hygienic and healing property in music that the world has not recognized fully. This was brought rather sharply to my attention only last week when walking through one of the aisles of the shop. One of the girls had been working illuminating books; and she stopped me and said, "Won't you please have some one play the piano, I am feeling a little queer?" Now that girl had not thought the subject out, as I have been endeavoring to do for quite a number of years; but I know just the way she felt. She is an ambitious girl, a beautifully receptive nature. She has just discovered herself, just won her freedom, just found she could do really beautiful and fine work, and at the same time take care of herself and be earning money for herself, and so would not have to go to her father and ask for a dollar and have him ask, "What did you do with the dollar I gave you last week?" She has learned to do something for somebody; and so she kept right on at her task until she was all nervous and unstrung, her nerves all kind of on the outside of her clothes. She could have got up at recess, and tossed bean bags with the girls, but she did not do it, kept right on at her task. One day when she felt "queer" she heard the piano being played, and she just leaned

back in her chair and she closed her eyes, and she listened to the music; and in a few minutes she felt first rate. So this time she wanted to hear the piano again.

Music is a good scheme, a good idea, a good investment. So we have pianos; and we have a pianola, on which some one has said I myself display great delicacy of touch! (Miss Somerville here suggested to the speaker to say something about Saint Jerome.) All right.

Well, as I said before, these girls and boys are untaught, unskilled so far; there are no skilled people there except those who have become skilled since they have come there, with one single exception; that is in the book-binding department. I had to evade the Alien Labor Act and send to Leipsic for a book-binder that would come over and teach my girls and boys how to bind books. No book-binders in America. Book-binding is extinct; just as is the shoemaker, or very nearly so. Three thousand people in Lynn making shoes, but no shoemakers in Lynn! Those people do not express themselves. They are basters, heelers, stitchers, lasters; they work on different parts of the shoe. They are only cogs in a machine, that is all. They do not express themselves in their work. We are endeavoring to let people express themselves, and express their very best in their work.

A lady present has just asked me to tell you about a young man we call St. Jerome. We call him a saint because he has all the attractive qualities of a sinner as well; and so when you come out there this afternoon I will introduce you to St. Jerome. Three years ago St. Jerome was shoeing horses. He found in working with iron that he could turn it into beautiful shapes. One day he made a candlestick, one day a pair of tongs and shovel, out of iron,—beautiful things. At length he conceived the idea of making a finer chisel than he had been working with; he was a blacksmith and knew how to make a chisel; and he made a very fine chisel. With this chisel he set to work on a piece of granite, and found he could bring a face out of the granite. Michael Angelo once said that in every piece of marble there was an angel, you remember, and the business of the artist was to give the angel liberty. So St. Jerome liberated a beautiful face from the granite, and was so pleased with it that he resigned his position as a horse-shoer, and came to the Roycroft shop and went to mod-

eling in clay. You know every child makes mud pies, wants to make things, to work mud up into curious shapes, peculiar things. Every child goes through the scissors age, you know, long before he can read. The child gets hold of the shears and goes to cutting up magazines, and we rush and take the shears away from it, and the child gets them again; and sometimes we box his ears and say "children should be seen and not heard." I hope we have heard the last of that. Would you not a great deal rather hear a little girl of four or five years come home from the kindergarten and tell you about the two robins she saw bringing straw to make a nest, and how they twittered and sang over their work; would you not rather hear her tell you about it than to hear some old codger tell you about how hot it was? Why, let them talk, you know. It is nature's way of teaching us; we grow through expression. Nature prompts the child to tell what it knows. It deepens impressions to recount them. We ourselves do not know anything for sure until we tell it to some one else; and do you express yourself to please somebody else? No. It is just a matter of self-development, that is all. You are just working out your own salvation; therefore, to express your ideas best be genuine in expression; feel what you express. Give yourself. He who gives himself gives best.

So, at East Aurora we are teaching our girls and boys how to express themselves. We hire anybody that lives in the town, or its immediate vicinity; we never look at anybody's letters of recommendation, or testimonials. We have quite a number of girls there that no one else would have around; we have boys that have been expelled from school; we have two or three fellows that have "done time." But you cannot pick them out when you come out there and look them over. Sometimes I think that sin is only a wrong expression of our life. I used to think I knew who the bad people were, but I do not now. I think the bad people are only good folks who express themselves wrong. (Applause.) The best man we have at the Roycroft shop three years ago was in the Auburn state penitentiary, sent there on a five years' sentence. I have been down there and seen them marching in lock step, and how they lock a man up every night at six o'clock, and do not let him out until the next morning at six—always has his evenings to himself, you see! This man


had lots of time to think it over, absolutely free from intrusion; and he said to himself, "If I ever get out of here, if I ever do, I will show the world that I can do something yet. There are two ways of living, the right, and the wrong. I chose the wrong; but when I get out of here I will go and see my father and mother, and I will show that I can do something yet." Every man in the penitentiary has made the same resolve; but when he needed it most he did not receive a word of encouragement. There is only one door open to him. He does not receive encouragement when he needs it most, and so probably goes on the downward path and becomes a "second-term man." Do you know what that is? It is to have the brand of Cain upon you!

But this man said, "When I get out of here I am going to do something for humanity, I am going to take the first position that offers, I am going to live an honest life." The weeks turned to months, the months to years, his time expired; and one day he heard the big gate click, and he stood on the outside. He said, "I will do something yet." And as he walked along the very leaves on the street seemed to sing the same song, "I will do something yet!" He got back to his old home in Buffalo, and went around among those whom he knew to ask for work. They said to him, "We are glad you are out, always knew you were innocent," when they knew, and he knew, that he was not innocent. They said, we cannot give you work; times are awfully dull, and work is scarce. And one man said, "I am going to be a friend of yours, and give you a letter of recommendation." Whenever you do not want a man around you give him a letter of recommendation to some one else. One day he met a fellow over on Main street who said to him, "You are looking for a job. I have seen you looking for work; go out to East Aurora; there is a fellow out there who hires all kinds of folks."

So he came out to East Aurora. I was out working in the field, and chancing to look up I saw this man turn the corner around the big elm tree, walking straight down towards us. At the first glance I said, "That is an ex-convict coming to me for work. I do not want him." I can always tell a man that has done time. When I see a man whose face is white with prison pallor, that has not seen the sun for years

except when walking in lock step across the stone pavement, with a suit of clothes three sizes too big, and who walks like this (illustrating), I know he is just out of the penitentiary. So I said, "That man is coming to me for work, and I do not want him." He came up to me and said, "I want to work for you—I want to work for you." He had formulated the remark he was going to make. He brought it out in a kind of unnatural tone, a kind of half guttural. I looked at him and said, "You do not live here, do you?" He said, "No." "Well," I said, "we have no work for you. We only employ people who live in the town or immediate vicinity. Did you walk up from Buffalo?" He said, "Yes." I said, "Stay over night with the boys, get your supper and breakfast, and when you go on your way in the morning I hope you will get a job. I wish you well." And I smiled. But he did not smile back. It takes two to smile successfully. And he just looked at me there with that No. 10 smile on my face, which began to pull tight on the corners of my mouth; and there came an ominous pause between us, a kind of threatening calm, you know. He took one step nearer to me, and he looked at me out of those big wide-open blue eyes, and out of that white face; and his voice this time was lower, it was natural, because the words leaped right from his heart. He said to me in a queer way, "You have given me a chance, you have given me a chance." It was half a threat, and half a prayer. Do you know when two men meet for the first time there is often a swift unspoken duel between them. Spirit struggles with spirit for the mastery, and one man acknowledges the other as the better man.

When that man looked at me right out of those wide-open blue eyes, out of that pale face, with lowered voice, and said, "You have given me a chance," I knew I was standing in the presence of a man who had more will than I had. I knew there were only two things I could do, give in, or run. So I gave in. I said, "If it is a chance you want, why did not you say something about it the first thing?" I said, "You see what we are doing. We are breaking stone here; we have picked up this field stone around my farm, and we are building a great big fire-place in the shop eight feet across." We were building this library of field stones, and we came out the entire afternoon to break stone. I advertised that I would



pay a dollar a load for field stone, and the farmers kept hauling until they had hauled 1,800 loads of field stone. Now farmers have not very much faith, you know; so every farmer that brought a load of stone wanted a dollar right on the spot. We had to send to Buffalo and get a number of shot-bags full of silver dollars and I put them in charge of Ali Baba, a farmer born seventy years ago, who within the past few years has relinquished agriculture for art. He was born in East Aurora, and has never been out of the town farther than Buffalo. He has not even been to Buffalo for ten years, because the last time he came here they charged him twenty-five cents for a dinner, and did not give him any pie! So he has not come back here. When the last of those stone were hauled, old Ali Baba handed the bag of dollars back to me, the few that were left; and he said, "Do you know, it will be fifty years before they can raise another crop of stone here?" I said, "Do field stone grow?" He said, "They certainly do. Do you doubt it?" I said, "I certainly do." He said, "Come with me, and I will prove to you that they do." He took me across a field half a mile and showed me a stone boulder some seven feet long, and four feet in diameter, which must have weighed five or six tons, and he said, "Do you see that?" "Yes, what about it?" "Why," he said, "I carried that stone there in my vest pocket forty years ago." You cannot argue with a man that has the facts, you know.

We were out there breaking that stone, when this man came along and said he wanted a chance. I said, "Go to work and break stone; we will give you a dollar a day;" and I went inside. As we went inside, I said to my companion, "You will not have to discharge that man; he will not be here at six o'clock." But he was there at six. One of the girls came to me a quarter after six, and said, "There is a fellow breaking stone out there yet." I said, "You go out and tell him to quit." The next morning, a quarter before seven he was breaking stone and he broke stone all that day. At night I said to one of the printers, "There is a man with intellect, and power, and energy; and he has will." I said, "That fellow I am positive has will, because I had a little transaction with him yesterday; and if we can only utilize that will and energy we will have a very valuable man. Let us get him

inside. You give him a job; and if he does it first-rate, push him along." He said, "That fellow has been a convict." I said, "I do not care what that fellow has *been*. What is he *now*?" He said, "Very well, we will set him to work; we will ask him in and set him to work." The next day I went to Boston to give a little lecture; and when I came back, after being gone just a week, I went to the room where this man was working, and I heard some one ask him, "Where is the paper we use for the fly-leaves on the new book?" And immediately this man went and got the paper they used for fly-leaves on the new book. He had been there a week, and they were already deferring to him, asking him where things were! This individual who knows where things are is a very necessary man in this world, I tell you. You could not operate a store, or run a factory, or a shop, without the individual who knows where things are. This man made it his business to know where things were.

You do not want to appoint a foreman, you should leave something to natural selection; power drifts to the man who knows how; and responsibility comes to the man who can shoulder it; and this man has drifted to first place in the Roycroft shop, the most valuable man we have. Last Christmas time we put this thing to the test; we gave away \$4,000 in prizes to our girls and boys; there was one prize of \$500; ten of \$100; twenty of \$50; and so on down to \$10; so every one got something. The prize of \$500 was for the individual who knows where things are, who had helped the business most, and was always kind and patient, even with stupid, foolish people. We let the boys and girls vote by making out a slip. I said, "I will be back in fifteen minutes; you write out the name of the individual who has helped this business most; we are going to give him \$500." I presently came back and turned out the slips; every one contained the name of this ex-convict. There was a girl came there about six months ago. She would not go in the shop, she wanted to see me in the entry. That girl was so excited she could hardly speak. She said, "I am going to tell you the truth"—and she could not get any further than that. So I said, "That is right; you must always tell the truth. I usually do myself." "Now," she said, "I am going to tell you the truth. I have not any letter of recommendation, and cannot get one

either, because everybody knows me. If you will let me go to work I will work from daylight to dark; I will do my very best for you. You may pay me what you want. May I come?" I said, "My dear girl, you have saved me a two-cent stamp; I was just going to send for you." She came to work. She has proved to be one of the kind that knows where things are. When she comes in the morning she hangs up her jacket and hat, does not wait for any gong to sound, or whistle to blow. If she runs out of work she goes and finds something to do. Yesterday I saw that girl come in with a great big clothes-basket of buttercups and daisies, and distribute them around the shop. I said, "Who told you to do this?" She said, "Nobody, only I did not have anything else to do." Would you not stand by a person who would do that, who would go out into the fields and bring beauty into your work-room to her fellow workers. Is that a bad person? No! No! She was there quite a number of months before we could convince her she was as good as the rest. She had a sort of dog-like loyalty. We all thoroughly respect her, and will respect everybody else who does their work well. And do you know that the only person in this world who is not respectable is that individual who is not doing his work the very best he can? Over at the Roycroft shop we are endeavoring to express our lives in doing good work. We are each doing the best we can. We are living one day at a time. We are endeavoring to be kind. Live one day at a time; do your work the best you can; and be kind—and be kind. I believe there is no higher wisdom than that. I believe there is no better preparation for the life to come than this, to do your work today, do it as well as you can; and be kind. I believe we are living in eternity now as much as we ever shall. I believe that God is right here with us now. This is a sacred place, just as much as any place, in Buffalo, or in the world. I believe that the only way in which you can get into the Kingdom of Heaven is to have the Kingdom of Heaven in your own heart. I believe God is on our side. The universe is planned for good. God never set this universe a-going and went away and left it. No! He is with us now! There is no devil but fear; nobody and nothing can harm you but yourself. One day at a time, and be kind.



I am going to leave you a thought expressed by Robert Louis Stevenson, who said, "I know what pleasure is; for I have done good work."

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*FRIDAY EVENING.*

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RECITALS.

ASSEMBLY HALL, CENTRAL HIGH SCHOOL.

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PRESIDENT-ELECT VIRGIL ALONZO PINKLEY, Presiding.

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INSTALLATION OF THE PRESIDENT-ELECT.

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1. MISS ISABELLE CORNISH, Chicago, Ill.  
Posing—Interpreting Poetic Ideals.  
Stanzas read by Mrs. Laura J. Tisdale, Chicago, Ill.  
Accompaniment by Mr. L. B. C. Josephs.
  2. L. R. HAMBERLIN, Nashville, Tenn.  
"Monsieur Beaucaire"—Booth Tarkington.
  3. MRS. FRANCES CARTER, New York City.  
"The Sum"—Paul Lawrence Dunbar.  
"The Sermon Taster"—Ian Maclaren.
  4. H. G. HAWN, New York City.  
"He Giveth His Beloved Sleep"—Mrs. Browning.  
"Higher Culture in Dixie"—Anon.  
"Efficacy of Prayer"—Stanton.
  5. MRS. BELLE WATSON MELVILLE, Chicago, Ill.  
"Mrs. Ripley's Trip"—Hamlin Garland.
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## PROCEEDINGS OF SECTIONS.



## SECTION I.—METHODS OF TEACHING.

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MISS CORA M. WHEELER, CHAIRMAN.

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MAIN AUDITORIUM—CENTRAL HIGH SCHOOL.

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TUESDAY, JUNE 25, 1901—9:00 TO 10:00 A. M.

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MISS CORA M. WHEELER: The first half hour this morning will be occupied by Mrs. Mary H. Ludlum, teacher of physical culture in the High School of St. Louis, by an illustrated lesson to a class of pupils.

This lesson is given as a subject for discussion. Members will please take notes, either mentally or otherwise, and be prepared at the close of the lesson to make it as valuable as possible to the association. Mrs. Ludlum gives this lesson, I am sure, for that purpose, and will welcome any suggestions, questions or criticisms made in that friendly spirit in which we all criticize anything to make it valuable. It is for that she does it; and for that you are expected to work.

ILLUSTRATIVE LESSON BY MRS. LUDLUM.

MRS. LUDLUM: I wonder if my class is ready? I was supposed to have a class of young ladies from the Normal School; and if they are here I will be very glad to have them come forward.

MISS WHEELER: It was arranged that they should be here, and everything has been done to that end; but they are not here, and that is something that the present company is not at all responsible for. In their absence Mrs. Ludlum would like to have volunteers come forward and receive the lesson.

(Volunteers from the audience promptly came forward.)

MRS. LUDLUM: Young, or older ladies, if you will kindly come forward and stand on the floor and be little children, that is what I want! "Except ye be"—you know the rest. Be as quick as you can; everybody and anybody is welcome. Please all stand; give yourselves plenty of room. Now you are little bits of children, remember, in the back row. Spread your arms quite away from the sides, children, because you will have to turn and look at them directly. Now see if you have room in front. Extend your arms. Let me see how well you can stand. Look at me. I want to see every face and every eye. How many know the left foot? (All hands raised.) Wait a minute!

You are only children. Put your left foot out, children. (All do so.) Oh! You are too smart. All my children know their left foot. What is your left hand? (Mr. McAvoy purposely puts out wrong foot.) Stop that. Now, the foot on the same side as the hand. Now, bring that foot back again. That little boy ought to do it better. (Referring to Mr. McAvoy.) Stand with your knees together. (Mr. McAvoy begins to shuffle his feet.)

Look! You are dancing! I said nothing about dancing. (Mr. McAvoy: "I could not see your feet.") My little boys must not talk back to me; but if you do not understand me raise your hand and ask your question. (At this point the young ladies from the Normal School arrived and took their places in the class, having been delayed through a misunderstanding as to the hour fixed for the lesson.) Stand with your heels and knees together. Stand as well as you can. Make yourselves as tall as you can. Lift your heels and spring upon them. You are not eighteen years of age. (A Voice: "Do you mean we shall do it in concert?") Any way you please, but do it. You all know your left foot. I want you to lift that left foot in this way. Stamp with the foot; make all the noise you want. (McAvoy exaggerates this feature.) That is too much noise. Do not put your foot out. Hold the foot down. Wait a minute. Let's do it as I do. Look. 1, 2, 3, 4; 1, 2, 3, 4 (holding foot on 1 and 4). What foot, children? Left foot. Ready, with me! 1, 2, 3, 4; 1, 2, 3, 4. Mark time. Hold. Hands at the side. Do not hold them. They will not drop off. Now I am going to hurry you just a little more than I would a class of six-year-old children. You are very bright children, and you are going to take in more than an ordinary child of six. So, now, did I move the other foot at all? What foot did I move? (Left.) On what count? (A Voice: Beat.) What do you know about "beat," say "count." Now look at me. 1, 2, 3, 4 (Repeats). What did I do, children? (Mr. McAvoy: Raised your foot and held it poised.) Six-year-old children do not know anything about "poise." Remember, you a child. (Mr. McAvoy: "Beg pardon.") What did I do on 2? Held it still. What did I do on 4? (A Voice: "Same thing.") Now, on 1 and 3 what did I do? Let's see if you can do it the same way. Ready. 1, 2, 3, 4. Am I doing this? (Swaying body from side to side.) Then don't you do it. Lift your foot away up. Hold. Now! 1, 2, 3, 4. (Repeats.) Come on! 1, 2, 3, 4. What did I do? (Mr. McAvoy: "Teacher?") Well. (McAvoy: "You held one foot, so up in the air. Shall I do that?") I am not a chicken, no. (Mr. McAvoy: "But you halted.") Then you ought to have. I don't know whether it was held here or there. (Mr. McAvoy: "Pardon.") Not at all, little boy, because I told you to watch me. (Mr. McAvoy: "But I could not see your foot.") Oh, well, you will. Now, children, what foot have we been working with? (Mr. McAvoy:

"We have been working with the left and you with the right." Because I want you, children, to use the foot on the same side that I do; and when I come to using my hand, or arm, I want you to do the same thing. You remember that, now. Now, then, what foot should we use? (Class: "Left.") We will keep time with the foot. Now I want you to use both feet. 1, 2; 1, 2; 1, 2; 1, 2, 3, 4; 1, 2, 3, 4; stand as still as you can. (Repeats as before.) Hold. Now, let's do that without lifting the foot from the floor, only the front part of it. 1, 2; 1, 2; 1, 2. (Raising front of foot.) Stand still. 1, 2, 3, 4. Now, I want you to move your foot just as I do. (Extending foot forward and back as if keeping time.) (Addressing the convention: That is the way I get the idea of time to them.) That 1, 2, 3, 4; and then you noticed I began with the left foot, because afterwards I will say to my scholars, when we walk as a body, always start with the left foot. Now I have impressed the idea upon them; and I am going to hurry a little with this smart class. I have impressed them with the idea that I move the left foot away on the 1; then when I have them in their marches, plain or fancy, I do not have to go over that again. Any questions from my audience? Interrupt at any time.

MR. SILVERNAIL: I see you have a great deal of pleasantry, crack jokes at them. Did you do that designedly, or because it is your nature?

MRS. LUDLUM: I do not know whether I did it designedly, but it is my nature. That is the way I work on my class, whether they are six or sixty-six years of age; but, Mr. Silvernail, that leads me to make what may be a personal statement: I am known as being a very pleasant teacher with all of my pupils. Therefore, the boy or girl who is not pleasant with me is soon looked down upon by the whole class. It is not my angelic nature, by any means, because if you make me angry you will see there is not any angel there; but I like to give my work in a pleasant way, like that, for scholars will remember little jokes, you know, where they will not remember, or will remember in a different way, the plain stated fact.

MR. SILVERNAIL: The reason I asked the question is that it struck me as a very admirable manner that Mrs. Ludlum uses, which ought to be highly commended, whether it is done intentionally or is part of her nature, which we know she has.

MRS. LUDLUM: (To class.) Now, place your right hand in this way, with the other hand above it, and on the same side as my body. Do you see where it comes in now? (Slaps one hand on the other, holding left hand below, pats hand, counting, 1, 2, 3, 4.) What hand is down? (Class: "Right.") 1, 2, 3, 4. (Repeats.) Hold.

MR. McAVOY: (One of class.) Two of the children held their shoulders up thus: (Illustrating).

MRS. LUDLUM: You are not to criticize. You are one of the class.

MR. MCAVOY: I want to know whether that is right.

MRS. LUDLUM: No little boy would do that. I beg your pardon, a little boy would imitate the boy that was holding up his shoulder, and not say anything about it. He would think, "Now, that scholar is not doing as the teacher is doing; he is doing something else; I am going to do it, too, and see if she notices me." Not from any spirit of meanness; he does not want to go against his teacher; he is going to see whether the teacher means what she says every time.

MR. MCAVOY: Teacher, can a member of this class step outside of the ranks and ask a question?

MRS. LUDLUM: Yes.

MR. MCAVOY: I deal with children, too. I know very well children do observe those things. They see the incongruity of things first; that is the nature of a child. (Returns to the class.)

MRS. LUDLUM: With all due respect to my scholar, as Mr. McAvoy has stepped in again, I do not agree with you, sir. Now we are going to have some music. You are out of your places. I will have to make my scholars know their places. So much of this earth belongs to you. If I put my hand out here I crowd my next door neighbor; and, children, you do not want to be selfish, do you? No. But they grow that way. There is one of the first ways to correct it. Give me the march music, please. Now, watch me. (Stamps with left foot.) Halt. Now we are going to do the next thing. Stand still on 2 and 4, and place the foot on the floor at 1 and 3. Remember, we do not teach for the brightest scholar in the class; but we want to bring up those who are not so bright, and we make our language for those. Remember, you are going to stamp with your foot on, what? 1, 2, 3, 4; that is what you are going to do (holds on 4). Look right at me! You are so good; you do not make mistakes at all. (McAvoy does.) That little boy did not do what I told him to. I told you to look right straight at me. (Mr. McAvoy: "I could not help looking at Mr. B.") But you must look at me. You will, wont you? Yes. Now, we are going to keep time, and want to keep still on 2, 3 and 4, because we did it before. Ready! 1, 2, 3, 4. (Repeats.) (Addressing convention: Another thing, I never make a personal criticism. I do it as pleasantly as I did it then. Keep time with me, little fellow! And he is not going to make a mistake if he can help it. In all my years of teaching I have yet to make a personal criticism; therefore I never have the antagonism of the whole class. You know if a scholar is liked, and his name is called out, instantly the feeling extends, "I am going to do it, too." See how quickly sympathy runs from one to the other. (To class): Now, ready! (Slapping one hand on the other) 1, 2, 3, 4. (McAvoy slaps too fast and too nois-

ily.) I do not pretend to see mistakes. (Repeats slapping one hand on the other.) In time. Hold. Children do that with me every time. They are watching me, so every little hand goes up like that, in time. I never knew it to fail.

A VOICE FROM AUDIENCE: Why do you insist upon the pupils in this exercise stamping and making a noise?

MRS. LUDLUM: Because if I was to say beforehand, "Don't do it!" what does perverse nature do? I never yet, as I said yesterday to someone, have seen the sign, "Do not walk on the grass," but what I deliberately did it. I do not like "Don'ts." If you tell children not to do a thing they are going to do it. There is the little spirit of rebellion in there, do you see? It is nature. And another thing, when a little boy begins to stamp, thinks he is going to have a good time, and he thinks, "Ah! I will show her I will have a good time," I let him have a good time; and while he is having that "good time" he is getting rid of the surplus, and he is ready when I say "Hush! Now, look out, I want you to keep quiet this time, for the baby is going to sleep!" Instantly you will see the response that is going through the whole body.

AUDIENCE: How do you correct errors unless you show them by putting your hand on them? They sometimes do not know they are doing wrong.

MRS. LUDLUM: Remember, I said, we do not work for the brightest pupil in the class. We are glad to have bright pupils; we all wish we could have no other kind but bright pupils. If I have a little child before me, say a young lady right in front who knows that she does not do as nicely as her classmate on this or that side of me I could not help her do better by going up to her in front of the class and laying my hand on her, and saying, "Don't do that." I had better leave her alone; but every now and then watching her, I catch that eye, and she is so intent upon what she is doing and what I am doing, that involuntarily she does exactly what I want after a while. I will grant you that that does not come in one—or fifty—lessons, but it is the great lesson for us to learn, of patience.

INQUIRER: Thank you.

ANOTHER IN AUDIENCE: Would not it be possible to say, "Do so and so," instead of "Do not?" Could you not accomplish results in that way?

MRS. LUDLUM: I do not like "Do" and "Do not" too often. Sometimes you have to say it. But do as I do.

SAME INQUIRER: I wondered if the result could be accomplished by saying instead of "Do not," do so and so?

MRS. LUDLUM: I think quicker than by saying, "Don't do so and so."



AUDIENCE: In my experience results are not always accomplished. I wonder if perhaps a little private word to the child just a moment, calling his attention, would not be of value?

MRS. LUDLUM: Let me show you what I do. I see what you want. I have a child, we will say, who cannot keep step, or keep time, or march around the room. I go right up to that child. Miss Wheeler, will you allow me? (Goes up to Miss Wheeler and illustrates with her aid.) She is out of step, say, and I simply take hold of her hand and walk with her, and she is going to try—if she likes me, that hold of her hand is going to make her do her very best; and I have not called the attention of anyone in the class to her; but for fear I have a remarkably bright class who has noticed it, I go up to another child and do the same thing, but still keeping my eye on the first child all the time; and day after day will stand by her, even if they are standing in place on the floor, and I will go right up to her, look right at her, and move away; and then come back again; and she will feel, teacher is right by me, if I do make a mistake she is not scolding me. (Applause.)

Now, just a moment, will you sit down, children; and when I call you to the floor, take exactly the same places. You know where they were. After I have been working nearly thirty minutes, as I have been with this class, they are a little tired; and the smaller the children the more easily they tire; so I say, sit down; but I will tell you where I bring in my play again. Mr. Silvernail. I do not let them go to their seats. I will say, "Rest your heels; drop them. Now go on down, bend your knees, and sit on the floor." And you will find their little heels under them instantly. Sit, children, not on your heels, but what was given you to sit on; and they are on the floor having a good time. Now, take your places. What is it? A change of muscle for a moment. I have taken their minds away from what they were doing; and if it is only a second by the clock it is so much of a rest; and I am ready to go on with my new work, or the old work. (To class.) Ready! Stand. Now you are not to be children any longer; but you are a normal class of young ladies, just going to graduate, whether you are normal or advanced seniors. We will call you a normal class preparing to go out and teach pupils. Ready! Heels and knees together, as well as the conformation of your body will allow. Not one is going to tell you that he or she cannot stand with the knees together. She would give the thing away, do you see? I will tell you how I brought that in. We all have dealings with "smart" pupils now and then. Suppose such a one is a girl seventeen years of age. You know how provoking she can be at that age. Give me twenty-five boys rather than that kind of girl at that age; because I can appeal to the boy a little; you can say, "You get out of the room," if an appeal won't do; but I cannot do that very well. She

will say, "Mrs. Ludlum, I cannot get my knees and heels together. I cannot stand as you want me to," her voice pitched away up. "Well, whose fault is that? What is the matter with your knees? Oh, I see what's the matter." By that time she wishes she had never said it. I give it away to the whole class that we had a pupil who stood with her toes turned in. She don't try it again. So no scholar is going to say, "I cannot do it," when I say, "as well as the conformation of your body will allow." You remember I use that term to scholars who know what I am talking about. Now, then, arms hanging loosely at the side; how are we going to insure that? Raise your arms to the shoulder, and drop them. Where do they go? Please do not stand with your hands this way. (Clasped in front over abdomen.) Because this place was never made for a cushion in this world. You see people standing this way. (Illustrating.) Then what do we get here? (At the hips.) and here? If my hands are not beautiful it only calls attention to them. If they are beautiful someone is mean enough to say, "She wants to show her pretty hands." You are talked about anyway. Hands loosely at the sides; head erect. Chin in—chin in! But look, what is going on here—look at the hips where they are going, chest leading. Lift your heels. Let them down lightly; do not go back on them. Again, let's try it. Ready—up—down. You are a little bit tired. I teach sometimes as if my children were only six. They like it; we all like it, providing it is not done with a patronizing tone. Now we have our weight equally divided. You are going to get very tired if you are going to stand this way. Put all your weight on the right side of the body, placing the left foot forward, slight stoop. Prove to me that your weight is there by lifting your foot off the floor. Just as easy as you can. Do not make a stiff movement. We call this the strong side. This is my first lesson to older pupils, "the strong side." And this is the way to get this when you want it. Now, come back to what I call the first position, whether any teacher before me does or not. Heels and knees together first—or military position. What we do to one side of the body we must do to the other; therefore, put your weight in the left side, right foot forward. Don't bend your knees. Don't sag; because when the body goes down so (illustrating) how limp your body becomes. Again, military! Right limb strong. You are to return very quickly. Now, military! Did I do this? Cannot you put your foot back without jerking through the whole body? Again, left strong. Military! Raise the right arm up. Try to touch the ceiling. Stretch—stretch! Where is the palm of my hand, class? It is out towards you; therefore, you have the palm of your hand towards me. Raise your arm without bending at the waist. Simply raise your arm, without bending any other part of the body. Again, in front of you. Drop it. Let it drop as if it fell of its own weight. Lift—drop;

lift—drop! Let go. Let go. Shakes your arms from the shoulders. Let go! See how they swing! Oh, they will, because they are weights here, so many pounds here, swinging by themselves. Ready! Right and strong. I am going to give you an exercise. Raise your arm; drop it. 1, 2, 3—1, 2, 3—rising and falling arm. Give us a waltz, please. (To accompanist on piano, who complies.) 1, 2, 3—1, 2, 3. Now both arms. 1, 2, 3; 1, 2, 3, etc. Swing both hands in time to the music. Alternate. Remember you follow me. Alternate arms, rising and falling, full length. What are you doing? What ought you to be doing? What are you doing with your arms? (Mr. McAvoy: "Standing rigid, very.") No, am I getting rigid? (Mr. McAvoy: "I said you were at the time you spoke.") If I was I was giving a wrong impression. What am I doing? I am stretching, trying to touch the ceiling. Stretch to the tips of your fingers. Now, military! I won't stop you any more. I take that on the right side of the body. Then I would go to the opposite side, because all that is done with one side must be done with the other. I generally work a little more with the left side, because that is the weaker side.

I am very much obliged to the class. You have done beautifully. Thank you. (Applause.) (Class retires.)

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### DISCUSSION.

MISS WHEELER: I have added to the time granted for the class lesson the time consumed in questions, which of course she had a right to. Now, I would like first if someone would give us the good points which have been impressed upon you by this lesson; before we get into too much desultory talk, will you just speak to that question for a few minutes? Speakers are limited to three minutes; probably they will not want so much as that for this talk. Let it be pointed, direct and rapid. Let us hear from as many as possible. Give us as many of the good points as you have observed, and as concisely as you can.

MRS. HADLEY: The first thing that impressed me was the kindness and geniality of the teacher to the pupils.

MR. McAVOY: The directness and precision with which the work was carried on were all excellent features.

MR. RUMMELL: I especially admired her tact, and her having clearly thought out the reasons for doing or not doing certain things. Her tact in managing the class, I mean so far as discipline was concerned. I also think that she is very wise sometimes to ignore intentional disobedience on the part of the pupil. It is not well always to see those things.

MISS TABOR: I noticed the splendid spirit shining out through her work, showing entire forgetfulness of self.

MISS BRUOT: The great amount accomplished in so short a time impressed me.

MR. PINKLEY: The masterful management of an unusually obstreperous and amusing pupil!

MRS. HOLTON: The gradual but direct working to a climax.

MISS WHEELER: Let us hear now from anyone on any point in physical culture bearing on the lesson, or any question.

MRS. KENNEDY: The object of this lesson was to obtain perfect poise, was it not, Mrs. Ludlum?

MRS. LUDLUM: I was not thinking of poise, because I began by a correct position from the first. I do not trouble them about poise, and they get it from the first, just as quickly as they can.

MRS. KENNEDY: I thought that was the object of this lesson, and on that account you exercised the left side equally with the right.

MRS. LUDLUM: I do not know that I get exactly what you mean.

MRS. KENNEDY: The poise of the body. I think that was the object of the lesson today for which you worked.

MRS. LUDLUM: You understand, I went through a great deal in this time to show you my method of conducting a lesson in physical culture. The very first thing is, to teach the child how to stand correctly. I do not talk that into him, but try to do it; because, as I said to the little boy, boys will imitate. We imitate so much, and especially if we like people. Then there is a lesson for the teachers, if your pupils like you, to see that you do the right way, because they are copying us. Is this my time to talk?

MISS BRUOT: Do you speak of poise to the normal class, tell them what you are trying to accomplish?

MRS. LUDLUM: Did not have the time.

MRS. KENNEDY: That is why I spoke of the object being to obtain poise.

MRS. LUDLUM: The child gets it through imitation.

MR. HAWN: I see something, it seems to me, a good deal more than the physical aspect of it. Almost I am persuaded. Ordinarily I would glory physical culture, as physical culture work; but in this instance I see for the first time in my life the direct bearing upon the mentality. Upon close observation I found there were five of those pupils who did not make the movement of the foot at the given signal. I looked very closely; there was an appreciable loss of time in the approach, the preparatory lifting of the foot. I could not see but what that would cause mental application and then a direct effect through this upon interpretation. I was really pleased with culture work for the first time in my life. I have always enjoyed the rhythm and the movement and the grace of it, but did not before see its

direct bearing upon interpretation work—the concentrating of the mind on the gaining of precision.

MISS WHEELER: There is one point the chairman would like to make, if no one wishes to occupy the time at present. There are two points which struck me especially. One was, the great degree of effectiveness with which individual faults were treated. I thought the tact and altruism shown was admirable; it was certainly a great lesson to us all. But I would like to hear from others on this question, as to whether we should not deprecate using the opinion of others as a motive, as a reason for doing anything. I would deprecate ever saying to the child, or a young person, do this because people will think so and so of you, or do that. That is a great element which enters into that self-consciousness that we all deprecate so much. If a child could only be led to believe—and sometimes he could be but for his parents and guardians—that doing his best is all he has to do in this world, without regard to what people think of him, it would eliminate about half of our difficulties. (Applause.) When you have very carefully instilled that into a child who thinks he is of a nervous organization, someone asks him if he is not nervous. I tell them, "You are not doing this for exhibition; simply because you are asked to do it, someone wants you to do it; what you do does not matter; you are nothing but little children." Then the child goes home, and the mother says, "Are you sure you know your piece? Keep saying it over. Oh, I am so nervous, if you should fail I do not know what I should do." This thing makes me frantic, simply undoing everything that we as teachers are trying to do. So I would always deprecate any appeal to the opinion of others as a motive.

MR. SILVERNAIL: I want to ask a question in regard to the subject of formal lecturing in connection with such exercises. I noticed she did not make any explanation, or give any reasons; did not try to lay down or forecast her work at all. Would that be your settled purpose always, Mrs. Ludlum?

MRS. LUDLUM: No; but I had to think of time and place and what I had to do in the time allowed.

MR. SILVERNAIL: With young pupils would you depart from your present method?

MRS. LUDLUM: No.

MR. SILVERNAIL: Would you give something introductory, or in explanation?

MRS. LUDLUM: Introductory, and both. I would like to answer what Miss Wheeler said: I do not know whether for me, or to me. I should deprecate telling pupils to do this because someone else thinks it right. People who know me know that I do not do things because people think it is right. I do it the way I think is right. There are some girls I have in the advanced senior class at that age—18 and 19—

where they are beautiful, beautiful; and if they are not, we see it! We see it! And I have had sometimes to say, "Come, girls, do this because it will give you a beautiful throat." I hate myself when I say it; but I must appeal sometimes; and that is the only way I can appeal, to the vanity.

**Mr. SILVERNAIL:** My thought was, so many teachers talk too much in connection with their work; it must rest essentially on the artistic foundation.

**Miss WHEELER:** Of course our remarks are directed to points in the lesson. There is nothing personal about it. A point was made in relation to holding the hands here. (In front resting on the body.) But I see some reasons for it. We have a little more time.

**Mr. RUMMELL:** Referring once more to what Mr. Silvernail said with regard to explanation. I think with older pupils it is very important to explain the reasons of all these things; I always go so far as to teach the pupils what is the criterion of a correct standing position; because to do an exercise merely again and again is not necessarily going to bring the result. You have to be somewhat conscious of what is intended to be accomplished; and therefore I think it is very important to explain very fully the reasons for things, and let your pupils know what the ideal is towards which they should work.

**Miss WHEELER:** I am sure we are all very grateful to Mrs. Ludlum for this admirably simple and practical illustration of methods, which has brought out a great many valuable points.

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MISS CORA M. WHEELER, CHAIRMAN.

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WEDNESDAY, JUNE 20, 1901—9:00 to 10:00 A. M.

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**Miss WHEELER:** The work in this section yesterday and today was intended to include the subject of Physical Culture treated from two widely different standpoints. Yesterday we had an illustrative lesson as if given to a large class of young children in the public schools, and it awakened much earnest comment and discussion. This morning a teacher from a professional School of Expression will illustrate her methods of teaching Physical Culture; and I have asked her to show, as far as possible, the bearing of the exercises on the expressive side of the work. I introduce to you Mrs. Seraphine C. Fowler, of New York City.

## ILLUSTRATIVE LESSON BY MRS. S. C. FOWLER.

To accomplish all I wish in the half hour seems impossible, which, I am sure, any teacher will realize.

I have been asked to show the method of a professional school in New York by instructing a class of young ladies. The work naturally presupposes some physical training. We do not ordinarily have crude material; but, as you know, there is no profession in this country but sometimes has to work with it. It compels me, however, to go to the very foundation movements in order to illustrate what I am asked to do. I shall ask you, if you please, to imagine that these young girls have had considerable physical training; and if they do not execute all the movements with absolute precision, you probably will be able to observe the method quite as well.

Will the young ladies come to the front, if you please, form in one line and take positions indicated.

I would here state that all our work is usually done in gymnastic costume, thereby allowing perfect freedom of movement. You can readily understand how pupils would be hampered by tight sleeves and tight clothing.

I shall begin, first, by asking you to stand with the heels together, known as the first position. Hold the head upright, as though you carried something upon it; perhaps a better conception would be the feeling that you are suspended from the ceiling, not that you are standing, but you are suspended—hanging; holding the idea that one is hanging seems to help one to carry the head more nearly erect, and the chest higher. The chest well elevated, and arms falling easily over the hip line, perfectly easy; the weight well forward over the balls of the feet. Tell me, please, how the head is held; what is the attitude? Erect? Yes. And the chest, how? "Well up." A line dropped from the bust should strike what, if we are standing properly? The great toe.

Now, will you follow me in the movement, and get the proper attitude? Head backward, please, lifting and keeping eyes front, carrying the arms forward horizontally. When you lift the arms, carry them lightly in the air, separate. Carry back shoulder, high overhead, bend elbows, carry hands back of head, finger-tips touching. Rise on toes as hands are carried to hips; drop to place. I will stand sidewise that you may see this. I shall do it correctly first, lifting the arms horizontally. Remember, if there is the slightest weight forward due to the extension of the arms, sway a little backward to keep the body in absolute balance. In all the movement I want perfect poise. Lifting the arms you observe the body sways a little backward. Once more. Bend the arms and carry them well back, keeping the chest higher. Sway forward, please, lifting the

chest; then extend the arms with a strong elastic stretch, well back; as you do so, keep them shoulder high; stretch well. Carry the idea of a light hand. Do not stretch the fingers; keep them light, just sufficient energy to do the movement, no more. Now, the movement. I want you to feel that you are stretching; feel that your body is elastic. As you lift the arms keep the body in the correct attitude. If clothing interferes with action of arms you cannot carry them to a vertical position; carrying the arms well back, stretching them in the same way, with palms forward. Keep the weight forward. Lift the body on the balls of the feet. Bring arms to sides with slight pressure of elbow against hips. Follow me, please, keeping the arms light, not strongly energized, but as though the hands were a feather-weight; keeping the power at shoulder. Stronger breath. Take a deep breath with the movement. Once more back, elastic; 1, 2, 3, 4. Stretch—elastic stretch—5, 6, 7, 8. Once more, 1, 2, 3, 4, 5, 6, 7, 8. Very good. In place, still having the weight supported not on two feet but on one.

Place the left foot forward. Have the same thought in placing the light foot as you have had in placing the light hand, just enough energy to extend the foot forward. Keep strength at the center, and place foot forward, without moving the body. Place foot obliquely forward in the same way at side, and then obliquely back; one, place, two, obliquely back, place; then at side, place; four, obliquely back, place. Let me ask you to carry the foot forward, and swing the body, thus; and as you do so, lift the backward foot, and see if you can keep the body in perfect balance. What is incorrect there? (Illustrating.) Left forward. Do it with just as little action as possible. Backward; oblique. Same with hands free. Do not forget about the uplifting of the chest; be careful not to throw the hips forward. Lift backward; place; forward. Again, forward. Lift arms backward. Once more, side. Sway to the left; lift right foot from the floor without moving the trunk; to the right again. To the left. Side. Lift the foot; again to the right. Hold firm, if you please. What is incorrect here? I have asked you to stand entirely upon one foot. You lift the trunk, and do so. (Illustrating.) What is incorrect in the position; when the weight is on the left foot, as now, to which side should the trunk bend? To the right. Make the bend very extreme at first, then very slight. Should we not be able to lift the free foot without any movement of the trunk? Yes. Standing on one foot with perfect poise, the body is most delicately adjusted.

Lift the right foot and cross it in front of left with no weight upon it. What do you find you are obliged to do in order to stand firmly upon one foot? "Lift chest a trifle higher," you say. Do we sink left leg? (A Voice from the Class: "No.") Repeat the same thing with the left foot. Be careful not to move the shoulders. Now



I am going to ask you to repeat the movement with me, carrying the right foot in advance. Very good. As you do so, place the arms on the bust, elbows well back. Take movement thus: forward, back; place; as I gave it to you first, accompanied by arm work. As the body sways forward, carry the arms back lightly and smoothly, as though floating on air. Do not let the arms hang here. Back again, please; do we bend forward with the trunk, or backward, when the weight is back? (A Voice: "Forward.") Once more; forward; and as the arms go back, make a strong elastic pull. Now I am going to ask you to carry here what we call the index hand, no thought of expression as yet, simply the mechanics; as body sways forward, carry the index hand away from body. Be careful not to energize the fingers. Carry them as light and free as possible. Once more, for the straight hand. Forward, the index hand, away from the body. See the position of the fingers; you have often seen the index hand, first finger straight, remaining fingers bent, thus; thumb as nearly parallel to the finger as possible. (Illustrating.) Back; place; hold. Again, forward, straight. Once more. Forward; hold.

I am going to ask you to do this, please: carry the opposite foot forward in the same way; carry the arms here; again. This time relax the hand; it must feel that you have no strength to hold it. Let it hang heavily. The same movement with the hanging hand. Carry it back; forward; side. Place the left foot at the side. Send the weight upon it. I call my right my left, that we may work upon the same side. I am going to ask you to lift the hand here, and look in the opposite direction. As you do so, sway to the right. Sway to the opposite side, pushing well out with the right hand, keeping the same splendid hold at the shoulder as before. Let us try it. To the right. Do not be afraid to turn. Fancy you see something not pleasant there, and push it away. Hand well back, please, strongly. Feel a stretch here. I am going to ask you to add to that—breathing. When you sway to the right, inhale; and feel that you are fortifying yourself to resist whatever is before you. Look the opposite way. Be careful about the sway of the trunk. Be able at any moment to lift the free foot, and feel that you are standing firmly on one foot. 1. 2; hand down. Let me ask you, in that movement, to imagine some unseen power draws the hip to the left; again to the right. Do not think of moving the head or the trunk; keep thought centered at hip. There is very little movement of the head.

Take it on the opposite side, if you please. Very good. Sway to the left. Carry the arm here. Same thing on the opposite side. Now think only of the sway, turning the head well back. Once more. One—back—two—back. Very good. Arms at side. Take the same thing forward, with double arms. Forward here, lifting the arms. Instead of folding, let them hang prepared for unfolding.

Do not take it with too much expression; purely mechanical as yet. Forward, and out. Very good. Turn as we carry it, back. Be careful, please, not to hunch the shoulders. Did you observe the difference between this—(illustrating)—and this? (Illustrating.) One; two. Did you see the difference? (A Voice: "Yes.") Light hand, keep the shoulders quiet. Chest well up; trunk still. You will find the movement easier to accomplish. Once more. Lift the arm. Let the hand hang easily as you turn. Push well up; head still balanced. Backward, once more, lift. Front; forward. Back; forward. Add this to it: same movement, turning of the hand; same splendid hold of trunk.

Carry the opposite foot forward. Carry the arm over the head; and as you do so, stretch the trunk with foot held firmly on the floor. Feel a sense of possession of the place upon which you stand. At the same time, lift the chest, keeping head well held, thus, stretching the entire trunk. Push very strongly back as you do so. Lift the head, still pressing back strongly. Tell me what is incorrect? "Head bends forward." Do you bend the head? No, the head should not droop forward; hold it erect, with the arms carried backward.

Left foot extended; sway forward. As little action in the trunk as possible; action in the arm from the shoulder. Take an inspiration; expel as you go back. Do not fail to have the action at the hips; let them go out; inhale as movement is taken; feel that you are growing larger. Lift back; hold; once more. Out, back, hold. Once more; lift; hold. Take it as though preparing to sit. Carry the right foot back, and throw the head on a line with the forward heel. Stretch on right side. Imagine you are facing this way. Carry the foot back. Observe the difference between this hold and this. (Illustrating.) Keep the body in perfect line. This is a sag. Entertain the feeling that you are suspended from the ceiling. Do not lose sight of that. Let the further knee be bent. The bend must not be at the waist line. Tell me what occurs in the chest if we bend at the waist line? "Sinking of the chest," yes. Same bend at the hip line, and the knee, with the trunk held upright. Bend both the hip and knee. Right foot placed back. Right arm carried over here, well over. Let me see the stretch. I want to call attention to one other point. See how weak this is, compared with the other. (Illustrating.) I will take it again at the side, that you may see it. Do you see now, we vitalize the movement; take the breath and hold it. See how much stronger it is than the other way. That is why some people say there is nothing in it. Why? Because they put nothing in it; it is like a box which is intended to hold gold, but filled with sand. Try it once more. Once more. Lift well up. Carry the arm over, again with light hand. Do not let it sag. Lift it. Very good. Turn back, please, carrying that arm back. In front again, splendid hold of

the trunk, but the foot is free. Carry it well forward, lifting the foot from the floor. Be careful not to have any weight upon it. Once more. Step backward. Left foot in the same way. Back. Feel that you are hanging from the ceiling; chest high; bend at the hip line. Tell me what is wrong here, please. (Illustrating.) "Bending backwards." Yes. I am glad you told me so quickly, because it is hard to hold that attitude. There should not be the slightest strain at small of back, if you hold it well.

Take both hands so; carry the right leg back in the same way, with both arms instead of one. I take the arms thus: carry the hip. Once more to the side. Drop. Carry the foot first. Do it in parts, so as to learn it slowly. Turn the body well forward; keep the head faced front. Step forward. Turn the hands directly back; inhale. Expel the breath. Take it as you go back. Look at me, please, face to the front, heels together. Once more. Bend overhead. Back.

Having only eight minutes remaining, I should like to give you a little chair work. Take a chair, place it where you stand; sit in it, please. I thank you for lifting the chairs so quietly. There is great noise made by careless handling of the chair. In sitting, there are two things to be considered; one is sitting upright in the chair, as I am doing, without the use of the back; another is, leaning back. Show me how you sit in a chair, holding the body in proper line. Tell me whether this is correct or incorrect. (Illustrating.) "Incorrect," you say. Why? "The chest is depressed." How can I correct it? Sit with base of spine touching back of chair. Is this correct? (Illustrating.) "Yes." Sit back so the hips touch back of the chair. Then lean back. No bend at the waist, is there? Not at all. Hold the trunk as you are sitting, just as you hold it standing. It is true, is it not? Head is erect, no bend at the waist line; bend is at the hip. Now carry it well forward, as if you were going to lay in your own lap. Once more, well forward. I would like to give you half a dozen movements, but not having time I shall go on to something else.

Rise, and show me how you do it. See if it pleases me. Be seated. Really, very good, indeed. When you rise, do you make your back and arms do the work, or make your legs do it? Yes. I was glad to see no one present got up with the help of the arms. Take the rising again, without too much bending of knee and hip. Take the bend simply for the mechanics of the work. Accomplish it with as little bend as possible, getting the body over the levers, then lift and sway forward. Try to do it unconsciously; and rise. Now, sit, in the same way, please. Sink in the chair. Do not let go of the body before you have reached the chair. Never drop in the chair. Face to the front.

Take a chair, turn it in this relation to yourself. (Illustrating.) Practise sitting, so as to be able to sit on any chair, bench, or whatever it may be, and always with ease.

Stand, if you please, so, left leg touching the chair. I used my right; do not be confused; work on the same side as myself. With the right leg take one long step backward. Now, a long step that way. See if you can keep the same position. It is necessary to put which foot forward? The one nearer the chair, or the one farther front? "Nearer the chair." Otherwise, it is rather awkward, isn't it? Now, if you please, let us rise backward. Once more, forward, and sit. You did so well you gave me very little opportunity for correction. This is what I am usually obliged to correct so many times when one sits. (Illustrating.) What is incorrect here? "Sinking of the chest." How about the arms? What holds the arms, please, the chair or the shoulder? (A Voice: "The chair.") What should? Muscles of the back and shoulder. Rise. Carry body so. Have the same relation to the right arm of the chair, and stand behind it thus.

Step in front of the chair, if you please, in this relation to the chair. Very good. In that position, if you please, again. Sit forward; front. I see someone doing thus, and I am so glad of it. (Illustrating.) What is wrong here? See my hand!—grabbing the chair. No necessity for it, is there? Do not expend energy uselessly; save it for a time when it is needed. In that position, rise forward, and take one step forward.

Now if you will, with me, pivot to the right; and as you do so, rise on the balls of both feet; stand so. Turn your back to me; in other words, face the audience. Which foot is retired? "The right." Yes. Consequently you turn to the right; otherwise you will find the feet will become twisted. Very good. Now if you please, bring the right foot back. Keep the same relation, face to the audience.

Sit forward, advancing the left foot. Sit in the chair, facing the audience; forward, well forward. Very good.

Now, if you please, rise forward, still facing the audience, weight on the left leg. Take one step forward with the right. Now, pivot, facing me. Pivot to the left, please; do not walk around. Did I see someone walking around, or did I imagine it. Raise your foot, turn simply as in changing the direction of the walk. Now, sit. Turn one-quarter. Very good. Let me see you rise in that position. Take the chair, if you please, and return it to its original place.

Miss Wheeler tells me my time is expired. I thank you very much for your attention and excellent work.

#### DISCUSSION.

MISS WHEELER: This time belongs to the audience for emphasizing points, and for comment. It has been a very interesting exercise. Please speak direct and to the point.

MRS. LUDLUM: I wish to express my great pleasure at the lesson which was given, and the interesting manner in which it was presented to the class; also the beautiful response that came from each young woman as she stood before the teacher, showing the gradual co-operation between teacher and pupils.

MISS WHEELER: There seem to be a great many points that should be emphasized. There is a tendency to ask questions just at the close of the hour, when you all want to talk. Won't you do it now?

MRS. HADLEY: I think this is the first physical class I ever saw demonstrate, where the teacher mentioned the breathing—inhaling and exhaling—in connection with the exercises.

MR. RUMMELL: The lady has evidently not had an extensive experience with the work of teachers of physical culture, or she would know that most of them do speak of the breathing.

MRS. HADLEY: I beg Mr. Rummell's pardon. That has not been my experience.

MRS. TABOR: I would like to ask a question. The teacher spoke about feeling the ribs in connection with the breathing exercises. Would she recommend the muscles of the ribs rather than the muscles around the abdomen?

MISS WHEELER: I presume Mrs. Fowler will answer the question at the close of the discussion.

MISS ZACHOS: I would like to ask the lady whether these exercises underlie physical expression in speaking, whether they are to be called the basis on which gesture is made; yesterday we had criticism made of a speaker on the platform that he held the upper chest back, which, of course, threw the arms back at the line of the body in an awkward position. That was the position held by the teacher all through this lesson; the upper chest was thrown back, and the arms were allowed to hang back at the line of the body, and that, carried into gesture and expression and attitude cannot fail to be awkward, and will only be valuable in character work of some sort. (Applause.)

MISS WHEELER: I would like to ask the last speaker what she means by the "line of the body?" Where this line starts, and where it ends?

MISS ZACHOS: The shoulder hanging back in that way, thrown back so (illustrating), which carries the hand also back.

MR. RUMMELL: Is it in order for me to speak a second time?

MISS WHEELER: It is, as no one seems to want the time at present.

MR. RUMMELL: The last speaker has brought up a very important subject that we ought to understand more thoroughly than we do. I should like to ask the teacher of this class, what was the object of the exercise that I saw, something like this, holding the hands down

behind the head and arms in that manner. (Illustrating.) To my mind that would be an exercise which, unless counteracted by something else, would have a bad tendency, because it throws the shoulders back where they do not belong. (Applause.)

Mrs. FOWLER: I am most grateful to you for asking the questions as you have done. I shall endeavor to answer to the best of my ability. If I do not make myself plain, please tell me so. Do not go away and say Mr. Fowler did not answer the questions. If I cannot, let me know, and I shall try again, if I may.

First, would you speak of ribs, or abdomen? I should speak of ribs. I never believe in calling attention to the abdominal breathing. I do not believe in calling attention to, or having the thought centered there. We speak of the ribs, full expansion of the ribs, which sends the thought here. I do not believe in carrying the thought to the abdomen.

I was asked to give a transition, as it were, from purely mechanical to expressive. I am sure you will all agree with me that in half an hour that is impossible. I showed in a very few exercises which I gave how the movement led up to expression; for example, take a very simple one, as I did first, this introductory exercise here. (Illustrating.) Simply take this very mechanical sort of movement, instead of poking the hand out here, simply the evolution of the movement. Again, in the repelling movement, we see simply the mechanics of it. I tried to make the transition between the mechanical and expressive without going absolutely into the expressive.

Next, the upper chest movement, arms hanging behind the body, etc. (Illustrating.) If I had my hands hanging behind the hip line, in all humility I say I was incorrect; it was not my intention; but I know this is a fault with myself, if you will permit me to say it, that in my eagerness to get children and pupils to do I overdo many times. I know this is a fault of my own. But as teachers you probably realize that when the mind is centered upon one object, it is not so easy to center it upon another. It is much easier to think of one thing than to think of two things equally well. I intended the arms to hang over the hip line naturally, from the shoulders.

The question of the upper trunk hanging back, I think has been entirely misunderstood. For example, the criticism was made yesterday upon a speaker upon the platform on that, justly, because the weight was held backward. When the weight is held backward, the body is thrown forward, or the body is out of balance. You can see readily, standing in that attitude, the weight is on the retired foot; no doubt you agree it is a bad attitude. If the weight is carried forward the trunk must be backward to counterbalance the weight. You observe the arms hang over the hip line. If they did not, I intended they should. The weight forward, trunk back; weight backward,

trunk forward. The broader the base the more extreme will be the bend; the narrower, the less extreme will be the bend.

Next, the use of this exercise was considered very bad. (Illustrating.) Well, I shall try to make that clear. The lifting and carrying of the arms here, you observe, gives a lifting of the chest, flattening of the shoulder blades. That is the object of taking that movement. I tried to make the point of holding the body in mind. If I carried the shoulders well back, it was all wrong. If I did it, I was greatly in fault. I intended to have it there, with the strong backward stretch, the arms carried here, well forward, splendid elastic stretch of the trunk, so you would feel almost as if you could balance on a toe. Then lifting here, not throwing the shoulders back, trying to get the shoulders in their correct position, carrying the arms back there, keeping the head back instead of sinking here. (Illustrating.) This, personally, I consider a very good movement. If there is anyone who does not agree with me, would you do me the personal favor of telling me now. I stand open to conviction. I want to learn, as you do. Will the gentleman tell me what is his great objection to it?

MR. RUMMELL: What would be your criterion as to when your shoulders are in the right place?

MRS. FOWLER: When the arms hang over the hip line I consider the shoulders properly held. The proper attitude should be that of perfect ease.

MR. RUMMELL: How would you overcome the common fault of protruding shoulder blades?

MRS. FOWLER: That is just one of my exercises to correct that habit. What is the meaning of protruding shoulder blades? What is the attitude usually?

MR. RUMMELL: Commonly, because the shoulders being sunken down and back produce a slight curvature of the spine.

MRS. FOWLER: As I said, I do not believe the shoulders should be carried down and back. Is there any objection to the shoulders being carried in that position (illustrating) so the arms hang over the hips naturally and easy?

MR. RUMMELL: I think it is not a very safe criterion to speak of the arms. I think when they hang as they should hang, they will hang front.

MRS. FOWLER: How far front?

MR. RUMMELL: Simply hang forward and fall, touching the front of the thigh; but the great thing is to overcome the bad habit of throwing the shoulders down and back; and I believe your exercise tends to increase that habit, unless you counteract it by something else.

MRS. FOWLER: If I took it so I was incorrect. I did not intend it so. I intended to hold the body just as I have here, carrying it back (illustrating); that was my intention. (Applause.)

**MR. RUMMELL:** What is the correct place of the shoulder point; where do the points of the shoulder belong?

**MRS. FOWLER:** I don't know that I ever thought of it just in that way. You mean this upper point of the shoulder?

**MR. RUMMELL:** Yes, that is what I mean.

**MRS. FOWLER:** Let me think a moment. I should say, with very little thought connected with it, that the shoulder points should be almost directly over the hips.

**MR. RUMMELL:** That is right; but a safer criterion is to say that the shoulder point should be directly opposite the center of the neck. The exercise which I have criticized throws the shoulder point back. There is no harm in doing that, provided you do not make that the final position and habit. It is a good thing to sink the chest occasionally, but not permanently.

**MRS. FOWLER:** Won't you understand that in half an hour it is impossible to do many things I would like to do.

**MR. RUMMELL:** I would say, with regard to your own bodily attitude, that the cut of your shirtwaist tends to mislead. It increases the curvature of your back, makes it seem as if you stood in this way. (Illustrating.)

**MRS. FOWLER:** Tell me, did my abdomen protrude like that?

**MR. RUMMELL:** It seemed to.

**MISS WHEELER:** It would be better if the speakers would address the chair. It is a little more agreeable for the general order, and a little more agreeable for the speaker.

**MRS. BURNS:** I failed to see the attitude that the gentleman who just spoke saw in Mrs. Fowler's position. I thought she stood very correctly. I was struck with the earnestness of her work. She seemed so unconscious of anybody or anything. I do not think she stood with the abdomen protruding.

**MADAM SERVEN:** It may have been the shirtwaist, but I think the impression was given to the audience that the teacher, when she stood on both feet, with the balls of the feet in the fundamental poise—if we may call it so—gave the impression that the torso was thrown back, as it might be thrown back and should be thrown back if the weight were on the forward leg; that is, if the weight were forward, then the torso would be correspondingly thrown back for balance; but in standing on both feet, I think the impression was given that the torso was also thrown back, somewhat in this position (illustrating) rather than in the other position—that was to throw the torso a little further forward, giving perhaps a better impression, or at least an impression that perfect poise was sustained on both feet. It might have been the shirtwaist that gave the other impression.

**MRS. FOWLER:** May I not ask if, when the weight is entirely upon the ball of the foot, the torso is not thrown back for perfect balance?



How could you get a perfect balance otherwise? If you carry the torso forward, it certainly does not give you balance. It should be thrown as far back as it would be with the weight carried on one foot, because the narrower the base the less bend there is to either head or trunk. It would be more extreme, naturally, if we had a broad base; less extreme if we had a narrower base; but more extreme if we lift the heels from the floor than when there is a further weight over the heels. If anyone does not agree with me on that point, please speak out. That, I think, is the law of poise.

MR. FULTON: I think that after all the most important question has not been answered here. I do not want the hour to pass without its being answered—the question raised by Miss Zachos. I wish to renew that question, subdividing it into three parts: is this a matter of health? If so, it seems to me that this exercise is a most excellent one. If it is a matter of beauty and grace, perhaps it is not of such great value; but if it is, I have very serious doubts as to the efficacy of it. In fact, the very thing intended this morning is exactly what we eliminate positively from any form of expression in which the orator represents his own mind, his own convictions. It is the very thing that would injure a man or a woman's power as a speaker. (Applause.)

I do not believe that this is put here as a basis on which expressive oratory is to be built. If so, I want to know it. If not, I want to know it.

One other question I wish to ask is this: You divide the torso into the mental, emotive and vital zones; from which did nature intend to project the breath, the mental, emotive, or the vital? Certainly, the vital zone. Then why should you condemn the use of the abdominal muscles in projecting tone, when they represent the vital part of the torso?

Kindly answer those two questions; the first one, in three parts; the second, with regard to breathing.

MRS. FOWLER: Let me take the last first. I do not mean to say that the abdominal muscles do not work. They could not help working. My thought was that the thought is not centered upon the abdominal muscles in breathing. That is what I intended to say. I did not say you cannot use the abdominal muscles.

MR. FULTON: What objection is there to centering thought on the abdominal muscles?

MRS. FOWLER: My objection is that I think there is a little extra muscular action that is not done entirely with the breath. That is my personal belief. What do you think about it?

MR. FULTON: I do not agree with you.

MRS. FOWLER: I may have misunderstood, or misunderstand, Miss Zachos. This was her question: Do these underlie expression

in speaking?—do these exercises underlie the gesture work which accompanies mental action? Will you tell me clearly if I have understood you? My thought was the ending of gesture from the mechanism of this physical training. My thought is that a person can do much better work whose body is free, absolutely free and flexible. Take, for example, the difference between the crude pupil who comes to you, and the moment the hand goes up is frightened and drops it, who perhaps tries to take on an expressive countenance, and instead looks thoroughly frightened: who is unable to express what is in the mind simply because the channels are not free. I think we as teachers realize that there must be some freedom of body before expression can take place. We cannot see through a dark glass clearly: we must see through transparent glass.

Secondly, I think the child who tries to express feelings of extreme grief, of joy, hope, courage, in that way (illustrating) certainly fails in expression; and perhaps the person who tries to express fear, grief, horror, terror by taking on the elevated chest, the well-held head and open eye, fails in expression equally. Now, Miss Zachos, tell me, please, if I have said what you believe, or if I have misunderstood?

MISS ZACHOS: Madam Chairman, my point was the holding of the upper chest. The speaker does it all the time when she is talking to us; throws back the upper chest. I am trying to make out whether it is the hanging of the arm from the very joint, or whether it is the bend in the back. I really cannot tell unless I get closer to her.

MISS WHEELER: Won't you come closer? I want to be benefited.

MRS. FOWLER: You may have the opportunity later.

MRS. WALTON: I think the difficulty is in the lumbar muscles. I think there is a weakness in almost every woman's back. I think that is the point which must be strengthened before one can get perfect poise. We cannot get that until the clothing is loosened.

MISS WHEELER: You can't realize what a difficult thing it is for a teacher to come here and illustrate her methods. For years we have been trying to do this thing, and it is making fair progress. I think we should realize this, and what a valuable contribution it is to our work when a teacher is willing to come and illustrate her methods and answer questions when they are thrown at her as they have been this morning (applause), in a perfectly good-natured way, but in a way to clear the ground—which is what we want, what these exercises are for. I wish to thank very heartily the lady who has assisted us in this way this morning, and also the pupils who have responded so beautifully.

MISS CORA M. WHEELER, CHAIRMAN.

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THURSDAY, JUNE 27, 1901—9:00 to 10:00 A. M.

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MISS WHEELER: The Teachers' Section will open this morning with a lesson to the class on Alice Carey's poem, "An Order for a Picture," by Robert Irving Fulton, of Delaware, Ohio. The audience will please take notes and be prepared to enter into the discussion afterwards.

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LESSON TO CLASS, BY ROBERT IRVING FULTON.

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Addressing the class before him, consisting of the Misses Pearl Zittel, Edna Reading, Belle Kowald, Ethel Horton, and Mr. Sidney Koons, all of Buffalo, N. Y., Mr. Fulton said:

I have chosen this morning a selection which is known to absolutely all of you. I might have chosen a new one, but have purposely taken this because we would be treading upon familiar ground.

In assuming the role of the teacher this morning—the teacher on exhibition—I have recognized the fact that I shall be doing exactly what each and every teacher in this Association is doing every day; so that makes it a more difficult task, because each one of you will have a different way of teaching this poem. I am only offering one way. There are, of course, as many different conceptions of the lines as there are teachers of elocution present; but given a conception, the question is, can you express that conception? We can never hope to have such a definite form of expressing that conception that we can agree perfectly as to the interpretation.

In presenting this lesson, the class, who have read the poem only a few minutes ago, will depend first upon their conceptions of the lines; second, upon their power of giving forth an expression by whatever power they possess.

As I understand it, these young ladies and this young gentleman—and, by the way, we have here about the proportion of ladies and gentlemen on the platform that we have in our profession, one to four!—(laughter)—these young ladies and this young gentleman have not studied elocution. So we must build upon what they have. The business of the elocutionist is to give them greater power. We must build upon the power they have, and that shall be the purpose of the lesson this morning. First of all, I will ask Miss Zittel to read the first four lines.

Miss Zittel read:

O good painter! tell me true,  
Has your hand the cunning to draw  
Shapes of things that you never saw?  
Ay? Well, here is an order for you.

MR. FULTON: In the first place, she read it too metrically. It is a poem which should be talked, and not measured. What made her read it metrically? She placed the emphasis upon the words that mark the measure, and not the words that convey the sense. She said, "Oh! Good painter tell me true." Did the painter ever tell you an untruth? Why should you, then, say tell me "*true*?" What is the word you should emphasize? "*Tell* me." Will you take your pencils—all scholars carry pencils, either in their pockets or in their hair—and underscore "*tell*." Next she says, "Has your hand the cunning to draw shapes of things that you never saw?" Is it "*has* your *hand* the, cunning to draw?" That is the least part of it. Artists are divided into three classes: those who dream pictures and never paint them; those who copy pictures and never dream them; those who dream pictures and paint them. (A voice from the audience: "Good!" and applause.) I stood before a picture by Leonardo da Vinci several summers ago; there were dozens of painters copying it. They were simply copying with their hands something that was before their eyes, the conception was that of Leonardo da Vinci; but we are going to ask this painter to paint something he never saw. Now, what is the word we must emphasize in that line?

MISS ZITTEL: "*Tell* me."

MR. FULTON: "Tell" is the word. I refer now to the second line.

MISS ZITTEL: "Draw?"

MR. FULTON: No; someone else tell me. (The class suggests "cunning," "hand.") No, not the hand. She emphasized "hand." The class is missing the only word that conveys the thought in that line—"Your." Can *you* do it? Are *you* the kind of a painter who can compose and execute? If you are, I want you to paint a picture that you never saw. Now, what is the word?

CLASS: "Your."

MR. FULTON: Will you underscore it? The last line you read very well. What takes place between "Ay!" and "Well, here is an order for you?" You simply waited for the reply of the painter. Did you hear it? "Ay! Well here is an order for you." Now read those four lines to the audience. Rise, please. (Miss Zittel complies.) She has not in her voice the quality to enable her at present to do what is necessary under the philosophy of expression. (Mr. Fulton reads the four lines in question.) (Pupil repeats.) Now, isn't that natural? That is better, isn't it? Take the next four lines, second pupil. (Miss Reading reads the next four lines.) You find there a

lack of emphasis, a lack of definite purpose; the words do not convey what she intends them to mean mentally. Physically she does not carry it to our ear. She made no difference between the first two lines of that stanza and the rest; we can help her to do that.

Woods and cornfields, a little brown,—  
The picture must not be over-bright,—  
Yet all in the golden and gracious light  
Of a cloud, when the summer sun is down.

Is there any difference between the sentiment in the first and the last two lines? Which is poetic?

MISS READING: The last two lines.

MR. FULTON: We must make a change in expression in those two lines. "Woods and cornfields, a little brown,—the picture must not be" what?

MISS READING: "Over-bright."

MR. FULTON: Emphasize "over;" that means it must not be too bright.

Now in the next two lines we have the sentiment, "Yet all in the golden and gracious light of a cloud, when the summer sun is down." Think of the cloud in the golden sunlight. The last rays of the sun are the red rays, because, as you know, they are the most easily bent; hence the last tint we get at the setting of the sun is the tint of red—a golden red. That is just the time of day the poet has in mind. Will you give me the sentiment of the last two lines? Read it once more. (Miss Reading repeats.) There is a little shade of difference, as compared with the other rendering she gave; but not enough yet. What is the trouble? This young lady knows absolutely nothing of the elements of expression that should express the sentiment in those two lines. She is not to blame for that. The city of Buffalo is to blame. She ought to have been given elocution in the high school. (Teacher reads the four lines.) Now, you see that cloud, do you not? You might as well say, "Chairs and tables, inkstands and books, and bad teachers," and all the rest of it, as to say "woods and cornfields, and golden clouds," all with like expression, when they are not alike. You have to think to see those clouds. Try it once more, please. (Same pupil repeats.) That is better, isn't it? That is good. That is good! I want to get farther into the poem so you can see what can be developed. I will ask you to read down a considerable distance until I stop you. (Addressing Mr. Koons.) Read it out to the class; you are a man, and you, of course, have a big voice.

Mr. Koons reads:

Always and always, night and morn.  
Woods upon woods, with fields of corn  
Lying between them, not quite sere,

And not in the full, thick, leafy bloom,  
 When the wind can hardly find breathing room  
 Under their tassels; cattle near,  
 Biting shorter the short green grass,  
 And a hedge of sumach and sassafras,  
 With bluebirds twittering all around.—

MR. FULTON: Very much obliged. Now for some criticism. In the first place, of course he had not studied it enough to bring out the thought; but there was a lack of power to do it, aside from the fact of his knowing how to do it. "Alway and alway, night and morn, woods upon woods"—as the children would say, "Heaps of woods, lots of woods," "woods upon woods." Giving that all with one pitch will not do. Say it like you were having oceans of fun; say it like a little boy. Say, "Oh! We are having oceans of fun!" (Pupil repeats after teacher.) Now, say "Woods upon woods," as though you meant it. (Pupil complies.) That is right. "With fields of corn lying between them, not quite sere" when the corn is dried up; on the other hand, "not in the full, thick, leafy bloom" in the spring-time, "when the wind can hardly find breathing room under their tassels" of foliage. Who but a poet would use such an expression? What time of the year is this now? There are some things in the poem that will indicate "Cattle near." How natural the picture. "Biting shorter the short green grass"—early in the spring? You see it cannot be; "and not in the full, thick, leafy bloom;" it must be a little later. "Biting shorter the short green grass, and a hedge of sumach and sassafras?" What will be the color of the sumach berries in the fence corners? You have studied botany; tell me? (Pupil: "Dark red.") It cannot be, then, in the early spring, because, you know, there are no sumach berries in the early spring. So the "short green grass" must be in the fall, "and a hedge of sumach and sassafras." Now observe! "With bluebirds twittering all around." When do you find bluebirds assembling together as a flock? What time of year? (Class: "In the fall.") Yes, never in the spring. You will find one or two or even three together in the spring, but never a flock; but in the fall they assemble on the tree-tops and fly away for the winter. But, see here, Mr. Painter, I have asked you to paint something you cannot paint. You can paint the wings of these bluebirds, as they twitter around, but you cannot, simply cannot, paint *sound*! If you could, you could paint the voice of my little brother that I am going to give you as a subject for my picture directly. Oh! Good painter, I remember now, I should not have made that suggestion, for you cannot paint *sound*. A little regret. Now, remember that, "Alway and alway"—read it. (Pupil repeats the entire selection which was given by him before.) Your voice is too reduced, and the pitch is too low. This is to be given with joy. Again, please. (Pupil repeats.) "You cannot paint sound." Neither can anybody. Do not

say *you* cannot paint sound. That means somebody else can. What would you say? You can't paint—what? (Pupil: "Sound." "Ah, good painter, you can't paint *sound*!") It is not, "*You* can't paint sound." Much obliged. Now he has read it better than the first time. (Applause.) Just think how with continued study for a long time what a boy could do with this poem, especially with a little power given him through elocution. Straight out elocution is what the boy wants. You do not want any idealism off in the clouds. How beautiful is idealism in art! But you want elocution; and I am not going to rest until the Buffalo schools give it to you. The next, please. This time I am calling on Miss Kowald. (Miss Kowald reads: "These, and the house where I was born.") "These," and the what? (Pupil does not immediately respond.) Just give the word, and you will answer it. (Pupil: "House.") You have the outside scenery; but you want a house. Try it again. You might live in a palace, but you do not; you live in a little log cabin. Now, let us say it musically—"low and little, and black and old." (The pupil read the selection, viz.:)

These, and the house where I was born,  
 Low and little, and black and old,  
 With children, many as it can hold,  
 All at the windows, open wide,—  
 Heads and shoulders clear outside,  
 And fair young faces all a-blush;  
 Perhaps you may have seen, some day,  
 Roses crowding the self-same way,  
 Out of a wilding, wayside bush.

No use to repeat the former criticism, or offer the same suggestions. "These, and the house where I was born, low and little, and black and old, with children, many as it can hold"—bright-faced children! Did you ever go along a road in the country, especially where you find a family that is rather poor, and find a family of a dozen children? That is one reason they are so poor! A dozen children in one family! And as you drive along your curiosity is as much aroused as is theirs. They are looking out of the windows; each one will try to push to the front so as to see you as you pass along the road; you have had that experience, have you not? That is the way with the children of the poem, crowding each other! "Fair young faces all a-blush" not little pale faces cooped up in the cities, but *red* checked children, looking out of those windows, crowding against the roses out of a bush. Now, Mr. Painter,—here is one of the most suggestive thoughts. "Perhaps you may have seen, some day, roses crowding the self-same way, out of a wilding wayside bush." If you have, you know how to paint these red-cheeked children looking out of the windows as I see them. That is a little side

remark thrown in there—"perhaps you may have seen some day," etc.

Now will the next lady read?

Miss Horton reads:

Listen closer. When you have done  
With woods and cornfields and grazing herds,  
A lady—

MR. FULTON: What lady is this? It is your mother. You might say "mother" emotively. Go ahead.

A lady the loveliest ever the sun  
Looked down upon, you must paint for me,  
Oh, if I could only make you see  
The clear blue eyes, the tender smile,  
The sovereign sweetness, the gentle grace,  
The woman's soul, and the angel's face  
That are beaming on me all the while!—  
I need not speak these foolish words:  
Yet one word tell you all I would say,—  
She is my mother; you will agree  
That all the rest may be thrown away.

MR. FULTON: "A lady the loveliest ever the sun looked down upon." In that line all your relation to her must be shown in your voice. When you have done with all the other things, the woods and the cornfields, the house up there, when you have done with them, then what? Read the first three lines again. (Pupil complies.) No! When you have *done*. That letter "l" in lady gives you an opportunity to show the emotion, "a lady the loveliest ever the sun," etc. Give that again. (Pupil repeats.) "Oh, if I could only make you see the clear blue eyes, the tender smile"—oh, if I could only make you *see* it! (Pupil reads again to the end of the selection above given.) Now that is very nicely read, from your standpoint; and with a little of the proper instruction you could easily read it well, as can other members of the class. Let me call your attention to some things you missed. That is what you want to know, isn't it? (Mr. Fulton reads the first four lines of last pupil's selection.) That is my mother; but my feeling towards her is something I cannot tell you. There are some things one cannot tell; you can only suggest them. "Oh, if I could only make you see the clear blue eyes, the tender smile, the sovereign sweetness, the gentle grace, the woman's soul"—that is earthly;—"and the angel's face"—that is spiritual. One word tells all I would say, "She is my *mother*—you will agree that all the rest may be thrown away"—won't you? You want to put the right quantity on the letter "m," so that one word will tell you all you feel. Please read that again. (Pupil complies.) That is not your mother at all; that is your mother-in-law—a great difference. you



know, between the two! Your ideal of womanhood is your mother, of course. Next we have "Two little urchins at her knee." I wonder if we had not better change our plan, and call upon some of these elocutionists who have power to do these things, that power which you want and will get now, because you are going to come to your teacher in Buffalo and take lessons and learn how. Let us ask somebody else to read. Now don't anybody refuse. Mr. Perry is always willing to help along in our conventions. Mr. Perry, will you not read the next few lines?

MR. PERRY: Teacher, which stanza is it?

MR. FULTON: Beginning, "Two little urchins," etc.

Mr. Perry read:

Two little urchins at her knee  
 You must paint, sir; one like me,—  
 The other with a clearer brow,  
 And the light of his adventurous eyes  
 Flashing with boldest enterprise:  
 At ten years old he went to sea,—  
 God knoweth if he be living now,—  
 He sailed in the good ship Commodore:  
 Nobody ever crossed her track  
 To bring us news, and she never came back.

MR. FULTON: Very good; much obliged! Now, in the reading of that Mr. Perry did what any one of us would do not having studied the poem in advance, but being familiar with it in a general way. Of course he missed some points that I have observed, because I have studied the poem. I would call your attention to those points; and the moment his attention is called to them he will be able to reproduce it. "Two little urchins at her knee." He did not emphasize the "urchins" enough. *One* of those urchins, *one*, like me. The other one had a clearer brow, and he had in his face that spirit of adventure that you sometimes see in a boy, a boy that is a leader. You see one boy standing before his companions, and he says, "Come on," and the others follow. That boy is a leader; he has a "light in his adventurous eyes, flashing with boldest enterprise." Again, the running together of words that are important, and spending time on those that are not. "At ten years old"—only think of it, only ten! He said it as if it was fact that this boy was ten years old when he went to sea, but we did not know whether he went to see a circus, or Buffalo Bill. The trouble was, he did not make the transition which shows us it is s-e-a instead of s-e-e. "At ten years old he went to sea." Of course, gesture and other action would help to show that you meant the ocean. "God knoweth if he be living now," he said. God knows everything; but only God knows that that boy is living; therefore, the word is "God." "He sailed in the good ship Commodore;" that was the name of the ship, the Commodore. "Nobody

ever crossed her track to bring us news;" he said that too ponderously, too slowly, and largely. "Nobody ever crossed her track to bring us news, and *she never came back.*" It is all in those three words, "*never came back.*" But I have just noticed that Miss Wheeler is looking significantly at me.

MISS WHEELER: One minute.

MR. FULTON: Perhaps I would better read the rest of it, and try and bring out the thought, as I see it. My conception may not be yours. Yours may agree or disagree with mine.

Ah, 'tis twenty long years and more  
 Since that old ship went out of the bay  
 With my great-hearted brother on her deck;  
 I watched him till he shrank to a speck  
 And his face was toward me all the way.

The speaker's best memory in life is that that boy looked toward him all the way, to the very last! Mr. Hay, who was once an elocutionist, said there was a tear-drop in that line, "Never came back."

The next four lines deal with a fact of sentiment that seems to belie out natural philosophy, which teaches us that light does not penetrate sea water so far down:

Bright his hair was, a golden brown,  
 The time we stood at our mother's knee:  
 That beauteous head, if it did go down,  
 Carried sunshine into the sea!

(Here the gavel fell.)

#### DISCUSSION.

MISS WHEELER: The subject is now open for discussion.

MRS. CARTER: I want to say how much I enjoyed the enthusiasm of the teacher, and his earnestness; but I cannot agree quite with his manner of teaching a poem to beginners, as I take these pupils to be. It seems to me he made entirely too much of pure emphasis and not enough of the music of the poem. He stated himself that this was a poem to be read, not talked in measure. That is true, but it seems, as mentioned yesterday, that we should pay more attention to the music of the poetry. In the very first part of the poem he asked the pupil to say,

Has *your* hand the cunning to draw  
 Shapes of things that you never saw?

Is not *cunning* as important, or a little more so (illustrating by repe-

tion of lines indicated). The art is in the *hand* instead of *your hand*. In the next paragraph,

Woods and cornfields, a little brown,—  
The picture must not be over-bright,—

I have forgotten just the term he used to bring out the meaning of the next two lines—

Yet all in the golden and gracious light  
Of a cloud, when the summer sun is down.

MISS WHEELER: "Poetic" was the term. Mrs. Carter.

MRS. CARTER: It seems to me that the transition should have been spoken of there, in order to bring out the poetic feeling in those two lines—

The picture must not be over-bright,—  
Yet all in the golden and gracious light  
Of a cloud, when the summer sun is down.

Then in the line,

These, and the house where I was *born*,

it seemed to me he left that meaning out of that line. I might go on in that way. There was more than that that impressed me in the teaching. I would like to ask if the teacher would talk so much during the teaching of a class?

MR. RUMMELL: Are we not a little unfair in this instance to criticize the interpretation of the poem as given by the teacher, when his object, I take it, was to show his method of teaching rather than to show what he believes the poem means? Now, all of us get different impressions from our study of the same selection, and our interpretations must, therefore, also differ. It is unnecessary, then, for us to discuss the teacher's interpretation. We should confine ourselves to the consideration of his method.

I observed that he told a pupil to prolong the quantity of the letter *l* in *lady*. I feel that the teaching this morning was largely mechanical, though there was a contradiction in the method employed, it being at times mechanical and at times psychological.

We are, perhaps, all of us tempted to try to reach artistic results too quickly. With beginners especially we must not forget that it is our purpose not simply to prepare them in a repertory for public use, but rather to develop their powers of perception and expression. The teacher must not force the adoption of his own interpretation upon the pupil. I think that if the attempt were made to get the pupil to think the thought, then would come the emotion that would express the poetry of those two lines to which Mr. Fulton especially called attention. Feeling almost always grows out of thought. If the pupil

lacks feeling, it is because he has not dwelt long enough upon the thought.

MISS LOUNSBURY: I would like to ask for information as to the method of teaching pupils to mark a lesson. I have been attempting to teach teachers in a training class in reading, and the subject of underscoring the word to be emphasized, and of marking, has come up and has puzzled me very much. For myself, it always seems to me that it makes a pupil a little mechanical to mark special work for emphasis, especially in the matter of underscoring and not marking them with the slide.

MR. McAVOY: I like Brother Trueblood's method, but—

MISS WHEELER: Brother Fulton.

MR. McAVOY: I beg pardon. They look so much alike, and have been together so much, they have come to me to be like brothers in looks. Mr. Trueblood did not teach—(laughter)—I mean Mr. Fulton did not teach the way he ordinarily does, for I know that he deplores as much as you or I helping pupils too readily. I think that was the chief fault this morning. Again, I do not see why any teacher who has a class here should address the audience. He should talk to the pupils and not to the audience, should not tell the audience what is about to be done, but go to work and do it. Mr. Fulton knows that as well as I do. Whenever you do something for others which they can do for themselves, you do them irreparable injury. Mr. Fulton's process is to ask the pupil what is it, where is it, when is it; but he stopped on "What is it?" If he had kept on, while perhaps two pupils might have read properly it would have been decidedly his way of teaching, and not the way which he followed here this morning.

MADAM SERVEN: Personally, I enjoyed this lesson very much this morning, and learned very much from it—the graciousness of the teacher and the response of the students. But I should like to emphasize the point taken by the lady who spoke before the last gentleman, and ask the teacher why he had the students underline what he called the emphatic words? That, it seems to me, makes them mechanical. Then, again, I should like to ask him if he considers that the lighting up of the phrase is the first step in the interpretation of literature? It occurred to me that perhaps the phrasing and grouping of the words themselves, and then the throwing of the light upon them, would perhaps be a greater help. I should like to ask the question.

MR. PERRY: Madam Chairman, I don't know whether it is right for the pupils to talk or not; but we will change characters for the time being. The purpose of this pupil you may have seen was entirely opposed by the teacher's criticism. Perhaps some of the rest of us who read here felt the same thing. I don't know.

My idea of Alice Carey is, she is in New York, a much feted woman, and looking back to Ohio, the home of her girlhood, she does not care so much for the urchins, but there were two of them: the brother died—the sister stayed with her. There were two little urchins. To my mind, notwithstanding the teacher, the sentiment of the two urchins and the mother—the mother is dead, by the way. It is not so much from the lack of study of the poem as it is from the fact that my view point is entirely different, and gave me the feeling that she did not care so much for the urchins, only for “God knoweth or “God *knoweth*”—I wish *I* knew, is her motive, her purpose. “God knoweth if he be living now;” and then, “She *never came back*.” I cannot locate all of that on one word; it limits me. I want it started up here, and carry it on through to the tear place which I mentioned; and I am sure that if Mr. Fulton had this class for several months, he would bring them around to the view-point of the central thought of the whole, the sister’s love for the dead brother and dead mother, that she would like to have vividly set forth on the canvas. If anything will help to make it more real to her vision, she would like to have him do it from the love of her heart.

MR. SILVERNAIL: I was a little surprised, after Mr. Fulton’s magnificent graciousness, moderation and self-control in our discussions, to see him so dogmatic and rather patronizing in his interpretation here this morning.

I think the lesson was largely a lesson in emphasis. My own feeling is that an entirely different method would be more successful with a class of beginners in interpreting poetry. A head tone cannot interpret poetry very well. There was a prevalence and development of head tone. There is no sympathy in the lower tone. I should have started in in this way. Who is it that is talking? Glancing on down to the bottom of the page you see it was a lady. But this is rendered by a man over thirty years of age. How is a man over thirty years old, recalling this, to get at it when he tells it to the painter?

In regard to emphasis, the important consideration is the latter part of the phrase. It never pays to exhaust the effect of emphasis early in the sentence. So I agree with Mrs. Carter that you should not put the emphasis on the word *your*—“Has *your* hand the cunning to draw,” etc. The same thing occurred in another sentence—

O good painter! tell me true,  
Has your hand the cunning to draw  
Shapes of things that you never saw?  
Ay? Well, here is an order for you.

fixing the mind at the point where you wish to leave the impression, and not emphasizing too many things. If you place emphasis where it does not belong, you lose the best thought.

I should quarrel with the method as too dogmatic, too dictatorial; as rather tending to suppress the pupil than to call him out. More creativeness ought to be encouraged; more facility, more sympathy, more of that certain felicity of conception; more suiting the action to the word; more—lots of things; but, while I admire the teacher exceedingly, I was disappointed. (Here the gavel fell.)

MISS WHEELER: It is only due to the teacher to say that he asked for a class of pupils who had had some training in elocution. Probably the lesson was prepared with that in view; and that was what the chairman asked. It is not possible always to carry out our intentions, and in this case the pupils had not the previous training which Mr. Fulton expected.

Mr. Fulton, you have the remaining three minutes.

MR. FULTON: Three minutes is a short time in which to defend myself against the criticisms that have come up. I want to sweep away many of them by the general statement that you have criticized the conception, when we started out with the understanding that it was methods and not the conception that was to be criticized. Two-thirds of the criticisms have been along that line.

Mrs. Carter spoke of the emphasis, and that we did not give enough expression to the music of the poem; and she wanted to know whether the teacher should talk so much. We were giving a piece of exhibition work, the hardest thing on earth to do; and under the circumstances we did altogether differently from what we would do if we had a class as a class, and had plenty of time for preparation. The class had started in with no view-point; they had only read over the selection two or three minutes before we began.

Mr. Rummell objects to the placing of the quantity upon the "I" in "lady."

MR. RUMMELL: No, I did not, I beg pardon.

MR. FULTON: Well, a criticism was that it was mechanical. I want to state as forcibly as I can, and impress upon the convention this one idea, that the weakest thing in our whole work is that we do not give our pupils definite facts upon which to build. (Applause.) I could spend three hours lecturing upon that poem to a class; for you must have a knowledge of many things outside of elocution in order to understand this one poem. The trouble is that we do not give the pupil definite ideas that they can carry away with them from the lesson. This is what we try to do when we give the pupils emphasized words. Mrs. Carter wanted to know more about emphasis. It is the simplest thing I could give them, and be effective. Miss Lounsbury wanted to know about marking; that is a very important question, which was repeated by Mme. Serven. We should have a definite plan of marking the poem so that the pupil will be impressed with a definite idea of its meaning and treatment. I asked to have

these slips that were distributed printed with a wide margin, and my purpose was to have the pupils mark the points on the slip. The trouble is that pupils attempt to read according to their own individual power, without having any definite plan of study. If you establish a definite mode of study, and habitually mark the emphasis and inflection, etc., you will develop a power of bringing out the idea or conception.

With regard to my teaching my conception, this was necessary with this class, because they had none to begin with. I was simply working to arouse their conception; of course I put more or less of my own into the rendering, because I could do nothing else. Mr. Perry referred to a view-point. We had no view-point, of course. He spoke of the line, "God knoweth if he be living now," etc. You can say, "God knoweth *if* he be living now," if you want to, or you can emphasize any one of several words in that line and show other conceptions; I gave my own conception. Mr. Silvernail spoke of the method used as being dogmatic. I think he might have left the "dog" out of his criticism; but we do need a little more dogmatic, definite teaching than we generally give; and perhaps for that reason I might be excused for making it as dogmatic as I did. He says the speaker was a man; I will venture to say I can get up a debate between Mr. Silvernail and Mr. Perry, and Mr. Perry will prove to you that it was a woman. (Applause.)

MISS WHEELER: This closes the work in the Section on Methods of Teaching.

Adjourned.

## SECTION II.—INTERPRETATION.

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MRS. FRANCES CARTER, CHAIRMAN.

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AUDITORIUM, CENTRAL HIGH SCHOOL.

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TUESDAY, JUNE 25, 1901—12:00 to 1:00 P. M.

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**SUBJECT**—"Soliloquy." To what extent should action and utterance be objective in soliloquy.  
**Selection for study**

### HAMLET—ACT III., SCENE I.

**Hamlet**—To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them? To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wished. To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub;  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,  
Must give us pause: there's the respect  
That makes calamity of so long life;  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will,  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all,



## THE MERCHANT OF VENICE.

## ACT II., SCENE 2.

*Enter Launcelot.*

*Launcelot*—Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me, saying to me "Gobbo, Launcelot Gobbo, good Launcelot," or "good Gobbo," or "good Launcelot Gobbo, use your legs, take the start, run away." My conscience says "No; take heed, honest Launcelot; take heed, honest Gobbo," of, as aforesaid, "honest Launcelot Gobbo; do not run, scorn running with thy heels." Well, the most courageous fiend bids me pack: "Via" says the fiend; "away" says the fiend; "for the heavens, rouse up a brave mind," says the fiend, "and run." Well, my conscience, hanging about the neck of my heart, says very wisely to me, "My honest friend Launcelot," being an honest man's son, or rather an honest woman's son; well, my conscience says "Launcelot, budge not." "Budge," says the fiend. "Budge not" says my conscience. "Conscience," say I, "you counsel well;" "Fiend," say I, "you counsel well;" to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself.

MRS. CARTER: We have heard so much and well all the week of how to do things, that this morning we are going to have something actually done.

I have had some very great disappointments in my assistants in this section; but on very short notice Mr. Ott has consented to talk for a few moments upon the subject, and to give for us this soliloquy from Hamlet.

These professional readers come before you, as I said last year, with reasons for such and such an interpretation. Please be very hard on them. Mr. Ott, will you come forward?

MR. EDWARD AMHERST OTT: I feel most keenly just now that every word has its limitations. If I were really intending to commit suicide, I would not do it if you were present. I would not like to shock your feelings. If I were really in earnest about it—really in earnest about wanting to commit suicide—I would not want anybody to see me. I suppose that is the reason why Shakespeare allows Hamlet to come in on the stage alone.

But you see this is not a good place to commit suicide. There is too much hope under the old flag. (Pointing to it on the wall.) Now, you see, immediately I must appeal to your imagination, as I have none of the accessories, absolutely none of them. I want to darken the stage. I want you to feel that I am alone. I want the

theater so dark that you cannot look into each other's eyes. I want enough of that quiet in the theater, so that instinctively you will feel a hand clutch at your own heart—if I am to read these lines.

I am asked to illustrate the idea of the difference between the objective and the subjective in soliloquy. I cannot imagine such a thing in the mind of a man who is really intending to commit suicide. He must have a revolver, pistol and a knife, or a bottle of morphine. He must at least be objective enough to use one of these means. Napoleon, when he was contemplating suicide, it is said, walked down the banks of the Seine; I believe he did not make any gestures; I do not believe he reached up to heaven and called upon the stars to witness the fact that he was about to plunge; but I do believe he walked down the bank. So in Hamlet's Soliloquy, I do believe that he goes far enough to show his intention; and in my reading of the lines I shall probably not read all of them, but shall give enough here and there to explain the use of my work.

I want you to feel that he is being watched, and that he has been watched for days; that everywhere he goes, when he wants to walk up the steps overlooking the sea, out of the mist he sees his father's face, rising—as the German artist has portrayed it beautifully and very well. I want you to feel that wherever he goes, there is somebody to hinder him, somebody to stop him, because they feel that he is crazy. Under this espionage he chafes, and so, as he enters the stage, not talking, but first of all seeing whether for one moment he is alone, he says:

(Mr. Ott then gave his interpretation of the selection from Hamlet, and then resumed his place in the audience.)

MRS. CARTER: Shall we now discuss the points brought up by Mr. Ott and his interpretation, or shall we have the next rendition of the same soliloquy?

MR. HAWN: Let us have all the interpretations first.

MRS. CARTER: Very well. Mr. Silvernail, of Rochester, ladies and gentlemen.

MR. J. P. SILVERNAIL: I am asked to answer a question, "To what extent should action and utterance be objective in soliloquy?" I am asked to give my interpretation of this particular soliloquy of Hamlet's.

Here comes the whole disputed question that we have talked about for so many years, as to the subjective and the objective. I wish Mr. Ott had defined the terms subjective and objective. I should also like an interpretation given by Professor Chamberlain. The whole discussion, by the way, is on this topic, for whatever can be said of the interpretation of any part applies to the interpretation of the soliloquy. Of course, as you know, that one talking to himself makes the matter in itself somewhat subjective. It is the "me"

wrapped up in the consideration of things affecting the "me." The word "projection," as used by Miss Wheeler, comes in there; how much should one project in soliloquies? How much should he keep wrapped up in himself of mental contemplation; how much of the experience of soul; how much should he be confined to that element and utterly eliminate all those other considerations? There is to some degree a sense in which speech itself is objective. Indeed, all gesticulation is objectifying at times. To be purely subjective in soliloquy, a man would confine himself to thinking and not speaking at all. Very many elements enter into this subject, as to how far soliloquy should be made objective, and their name is legion; for there are many kinds of soliloquy. There are soliloquies that are purely subjective, or as nearly so as you can imagine a man to be when he is talking to himself. There are soliloquies almost purely objective. Take, for instance, one example, the one on the program, where Launcelot Gobbo represents an almost entirely objective conception. He is dancing, acting, carrying two or three parts at once, pretending to talk to somebody, and all that. You have an extreme situation there.

In the instructions to the Players, Hamlet says: "Suit the action to the word, the word to the action." Also—this has special application to the interpretation of any soliloquy—"With this special observance, that you o'erstep not the modesty of nature."

The temperament of the man himself enters largely, I think, into the consideration of this subject. There are people who are intellectual, subjective, deep, profoundly thoughtful, profoundly sympathetic in their nature, who are bound up in themselves. Hamlet was one of that kind—a man of deep spiritual insight, with tremendous moral scope, whose very soul seems to feel the outrage, and to whom soliloquy is a different thing from what it would be to Launcelot Gobbo, where it approximates vulgarity, and takes the language of the common throng. This is a man apart, who lives in the higher spiritual realm. Under these circumstances, in the midst of this environment, the man's soul is aflame, face to face with the great consideration that enters in and governs almost entirely. Oh, we need five hours to discuss this question, not five minutes! All these things enter in—matter of temperament, matter of circumstances, the matter of what has led up to it, and that which the French call environment, the relation of the "me" to the "not me," the relation of man to the physical world in which we live. Take two opposite interpretations to this play and try to picture it. Will we find the deep, serious, reflective mind blustering about the stage? Why, that is not Hamlet. To me the Soliloquy of Hamlet perhaps is the most intense moment in Hamlet's whole life.

Remembering now all that Professor Ott said in regard to how he had been nagged, how he had felt, and whether he is exclusively debating now the subject of suicide or not—which I don't think is quite settled—I think we might say something for the consideration of this thought, that he is contemplating whether he shall put a stop to another man's life. You know Caesar was in favor of prolonging an offender's life instead of killing him, because he said if he killed a man that was the end of it; there was no punishment in killing a man. So it may have been with Hamlet, when he forbears to kill the king, finding him at his prayers. The question may be, then, whether to put an end to the life of his uncle, and as to what effect his destruction will have upon him—the putting him to sleep. Is it a blessing or a curse to kill him? So it seems to me that while the evidence is pretty strongly in favor of his contemplation of suicide, because he said:

O! that this too, too solid flesh would melt  
Thaw, and resolve itself into a dew;  
Or that the Everlasting had not fixed  
His canon 'gainst self-slaughter.

It would look as if he had at some time weighed the question of suicide.

You remember how Booth used to give this illustration: He comes in first upon a darkened stage, advanced to the point where a chair, I think, was sitting, and just resting his hand on the back of the chair, stands—not moving about as Professor Ott did—hardly stirring, hardly stepping at all on the stage; and then in that brooding, deep, searching tone which seemed to come from the very depths of his soul, searches with his spiritual eye into that deep mystery that confronts us all.

(Mr. Silvernail now gave his interpretation of Hamlet's Soliloquy.)

MRS. CARTER: We will now discuss Hamlet's Soliloquy.

MR. HAWN: I am glad to have this topic discussed, because in the whole range of interpretative work there is nothing quite as difficult to handle as this matter of objective and subjective thought. We can scarcely conceive of a sentence which shall be purely subjective, dealing only with self-centered thought. Therefore, it seems to me that the whole question as to how and when we shall use subjective or objective expression depends purely upon our conception of *how far* we think a given thought is subjective or objective. You can scarcely use two words without bringing in an objective thought to some extent. If I say, "I think," "I am," "I suffer," I utter thought which seems to be absolutely subjective; but when I say, "I do," or "I love," it implies some going away from self, there is a slight outward movement.

Little or no thought in this world is purely subjective; no thought in the world is, I should say, absolutely objective. Those are serviceable distinctions to make in the subdivisions of literature, "objective" and "subjective," as one or the other kind of thought seems to be predominant; but when we come to interpret a given line, we find that there is a constant inter-play between the two.

In the interpretation before us, I can see places where the thought was given as too open—objective, and, in one instance, too closed. For example,

there's the respect  
That makes calamity of so long life;

that is surely shut in; but the reader threw his whole personality outwardly. "Oh! There's the thought that holds me from action!" (Illustrated.) That one particular thought, therefore, has an inward trend instead of an outward trend. All through this soliloquy of Hamlet the thought is hurtled outwardly against the very jaws of death, or, if you choose, to the very infinitude of God, leading for one moment to that "bourne from which no traveler returns." You would say on the first blush that the thought was, therefore, purely objective, because so much of it deals with what is outside; but its reflex action brings it back to the personality; therefore, it seems to me that we ought to settle that question, and will eventually, by determining just *how far* the objective thought reaches into us, encircles us, if you please, and how far outwardly the subjective thought has reached. Sometimes it is entirely shut up within us, but, as has been said, this is rare.

Mr. Silvernail said what was perfectly true, that it would be an exceptional man who would talk aloud in talking to himself. I do not know any person but would perhaps think, rather than talk; therefore, soliloquy must approach the thinking process, except when we try to present it orally, as we must do to have it heard. There are times in soliloquies when it seems appropriate that the text should be whispered, not uttered clearly; but we may be met with the difficulty that we may be before an audience of 8,000 people, in a large auditorium, and then the problem presents itself, that the voice must be projected in order that the picture may be produced to the entire audience. This is one of the conventionalities of our art, to talk to be heard by thousands, and yet to seem to talk to self, but it can be done. Wendell Phillips was accused of talking always in a conversational tone, but denied it in toto. In giving his illustrations he talked with every element of speech slightly exaggerated, but the effect was that of conversation.

MR. OTT: I want to say that I appreciate the size of Mr. Silvernail's Hamlet, the large poise, the magnificent weight. As I sat here and listened, it moved and helped me. I want to pay that tribute to

the intensity with which he kept our attention—whether subjective or objective I do not know—but he held something, and part of that something was myself, in his grasp. I want to congratulate him.

MR. RUMMELL: I should like to say something that has not been said at all here. Mr. Silvernail's interpretation of this soliloquy, I fear, was somewhat marred by what appears to be a physical habit with him. I suppose plain speech is most valuable. Mr. Silvernail habitually throws the shoulders back, throws the chest out, and assumes what is really a false and abnormal standing position. As a consequence it is difficult for him to suggest the reflective mood of this Hamlet. While the voice was excellent in many ways, the body to me was a contradiction all the way through nearly of the voice, due to a physical habit which grows out of the false theory as to the right way of standing erect.

MRS. HADLEY: It was a criticism of Professor Wyzeman Marshall, now deceased, who was one of our great Boston readers and who won a great reputation in many other countries, that almost all elocutionists, in their reading of Shakespeare failed to give a proper accent on every other syllable. That criticism of his has helped me wonderfully. Even the little prepositions here, which are so overlooked ordinarily, if properly accented become full of meaning. (Illustrating.)

MR. HAWN: I would ask that you confine the discussion to whether the thought is objective or subjective, and not discuss the merits of the reading.

MR. PERRY: I have a motion, if you care to entertain it. It is a formulation which will bring this matter directly before the meeting. I move you that it is the sense of this convention that the degree of objectivity will correspond to the degree of imaginative stimulus. Do you want any further formulation?

MR. HAWN: Please make it clearer.

MR. PERRY: I move that it is the sense of this convention that the degree of objectivity will depend upon the degree of imaginative stimulus, or the degree to which your imagination is stimulated. That was the power which held Mr. Ott, and caused the criticism from Mr. Rummell. We are beginning to wander a little at this late hour, and I feel that we should bring the matter directly before the meeting and vote upon it—that the degree of objectivity will depend upon the degree of imaginative stimulus at the instant.

The motion was seconded and stated by the chair.

MR. CHAMBERLAIN: I should not be able to vote for this proposition, because I think we may have different kinds of imagination. You may have subjective as well as objective imagination. I should vote for that just as well if you had said degree of subjectivity. It depends upon the kind of imagination. I was about to put as a motion before this motion was suggested, that each one of us

who cares to speak should formulate a definition of objective and subjective in expression. I should think that if twenty or thirty people would define what they mean by the terms, it would clear up our thought.

MR. PERRY: With all due respect to our former President, I will say that that was gone over by our convention in St. Louis very fully, and by referring to those pages of the report I am sure all can refresh their memories and save us some time.

The question was again called for, and, being put, the motion did not prevail.

MR. SILVERNAIL: I want to acknowledge very graciously, and as gracefully as I can, considering what my form is, the suggestion of Mr. Rummell. I never attempted soliloquy before. Standing alone I suppose I stood so erect that I bent backward. That was a mistake. The whole attitude of Hamlet should be forward and downward. I was not aware of my position—was not thinking of it.

MRS. CARTER: We will now hear the Gobbo Soliloquy by Mr. John Rummell, of Buffalo.

MR. RUMMELL: I want to make one point before I begin. It is this. I sometimes get to having very much the same feeling about these two terms, objective and subjective, that John Ruskin had. If you refer to the third volume, I think, of "Modern Painters," you will find somewhere in the footnotes a comment very cleverly ridiculing the use of these two terms. They have been very much overworked. I think that in no sense can expression be entirely subjective; in fact, all expression is objective.

It is a rather recent discovery in psychology that the muscles are the organs of thought. The brain is the organ of the mind. But you cannot do any thinking without contracting some muscles, and that being so, it seems to me the secret of expression is to get your thought right. That is done in terms of changing muscular tension, and your expression will be true, will be artistic in accordance with the nature of your thinking.

In the case of Launcelot Gobbo, as Mr. Silvernail very justly said, that character is almost entirely objective, that is, as much as the character of a clown can be. He is meant simply to amuse in this particular play, and he, I think, can hardly be entirely oblivious of the audience before him and be a good clown. In this soliloquy he is presumably talking to himself. I have not the advantage here that I have when I give the entire play. I have not worked myself into the mood that this particular thing requires, but I will do the best I can.

(Mr. Rummell now gave the Gobbo Soliloquy, as printed above.)  
(Applause.)

MRS. CARTER: We have now a few minutes for discussion.

**Mrs. WALTON:** It seems to me that this is a study in contrasted subjectivity and objectivity.

**Mr. SARGENT:** It occurs to me that the first important thing is to decide what the soliloquy is, that is what you are talking about. I cannot understand the reason for all this discussion about objective and subjective. I think any student in the high school can give an idea of what is outside and what is inside. Another thing, I can't understand how there can be any objective utterance unless it is preceded by some subjective thought, and consequently there must be a constant action and reaction between the objective and subjective, one causing the other. The question of "how much" is a question of balance, and the only difference that I see between soliloquy and a scene in which two or more characters are represented, is that the one deals in imagination, and the other with actual personages on the stage. Launcelot Gobbo imagines these characters, exercises his imagination. He uses the same process that he would if the objects or people were actually there.

**Mr. HAWN:** What the last speaker has said is absolutely correct. We all agree to that. But the fact remains that there is a distinction between objective and subjective thought despite the constant interchange and interplay that goes on between them. I think that Mark Bailey at Yale has said that the safe rule for all of us is to try to make the thought as subjective as possible always, even in what is seemingly most objective thought. That is brought out in Sandalphon in describing the Angel of Prayer standing at the Portals of Light receiving the prayers of struggling humanity. The principal thought to bring out there is not the description of Sandalphon, but it is the immediate effect of joy on the human heart from the belief or trust that such an angel stands there permanently to receive our prayers. There is a case where we find objective description without one allusion to self. Yet the most valuable thought is the effect upon self of that trust or belief, which the interpreter must bring out--

And he gathers the prayers as he stands,  
And they change into flowers in his hands,  
Into garlands of purple and red.

I am not thinking about the garlands, but I am telling you the joy I experience in the fact of the Angel being there--

And beneath the great arch of the portal,  
Through the streets of the City Immortal  
Is wafted the fragrance they shed.

Here an element of joy is created even to the verge of tears, yet one is not at all occupied with the description of the angel.

That is a point which I think we must in some way settle.



MISS BRUOT: It seems to me that the subjective mind acts sometimes absolutely independent of the objective. Of course the action of the subjective finds its expression through the action of the objective; but I believe that the subjective mind can act wholly independently of the other.

(Calls from the audience for Mr. Flowers to give the Gobbo selection.)

MR. FLOWERS: You will excuse me this morning. I am sure I cannot do it. I have never seen anyone illustrate their theories to their satisfaction upon a platform before an audience of this kind. I feel that my first duty is to myself; I know that I cannot get up there this morning before you, after all this cloud of criticism, and do anything clearly. I would utterly fail to suit myself, and hence to please you.

MRS. CARTER: Is not all soliloquy subjective? I do not mean by that that we are to stand perfectly still and move neither to the right or left, but in a general way it is subjective because it relates to self.

MR. HAWN: The subjective must always, of course, predominate in soliloquy.

MRS. CARTER: Then one reason why the committee selected this topic was, I think, that so many soliloquies are given to entertain an audience more than for the purpose of giving to the soliloquy its true interpretation. I think we see that all the time.

Adjourned.

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MRS. FRANCES CARTER, CHAIRMAN.

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WEDNESDAY, JUNE 26, 1901—12:00 to 1:00 P. M.

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SUBJECT—"Melody." What consideration should be given to speech melody as an accompaniment of thought and feeling.

THE VISION OF SIR LAUNFAL.—*Lowell.*

Whether we look or whether we listen,  
We hear life murmur or see it glisten;  
Every clod feels a stir of might,  
An instinct within it that reaches and towers,  
And, grasping blindly above it for light,  
Climbs to a soul in grass and flowers;  
The flush of life may well be seen  
Thrilling back over hills and valleys;  
The cowslip startles in meadows green,  
The buttercup catches the sun in its chalice,  
And there's never a leaf or a blade too mean  
To be some happy creature's palace;  
The little bird sits at his door in sun,

Atilt like a blossom among the leaves—  
 And lets his illumined being o'errun  
 With the deluge of summer it receives;  
 His mate feels the eggs beneath her wings  
 And the heart in her dumb breast flutters and sings;  
 He sings to the wide world, and she to her nest.  
 In the nice ear of nature which song is the best.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT  
 TO AIX.—*Browning.*

I.

I sprang to the stirrup, and Joris, and he;  
 I galloped, Dirck galloped, we galloped all three;  
 Good speed! cried the watch, as the gate-bolts undrew;  
 Speed! echoed the wall to us galloping through;  
 Behind shut the postern, the lights sank to rest,  
 And into the midnight we galloped abreast.

II.

Not a word to each other; we kept the great pace,  
 Neck by neck, stride by stride, never changing our place;  
 I turned in my saddle and made its girth tight,  
 Then shortened each stirrup, and set the pique right,  
 Rebuckled the check-strap, chained slacker the bit,  
 Nor galloped less steadily Roland a whit.

\* \* \* \* \*

VII.

So we were left galloping, Joris and I,  
 Past Looz and past Tongres, no cloud in the sky;  
 The broad sun above laughed a pitiless laugh,  
 'Neath our feet the brittle bright stubble like chaff;  
 Till over by Dalhem a dome-spire sprang white,  
 And "Gallop," gasped Joris, "for Aix is in sight."

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**Mrs. CARTER:** I think you all realize what it is for one of our profession to come here and recite for your criticism. You know there is very little inspiration to be drawn from the audience under such circumstances, as they must necessarily assume an attitude of criticism. I wish simply to make one suggestion, do not look your criticism so much as speak it. Give them encouragement while they are reciting, but as professionals they do not need your sympathy after they are through, because they are coming before us as professional readers and we have a right to criticize them. Of course it is a great kindness for them to do this; but we are here as one common family for our own improvement, and for the elevation of the profession. This criticism does not go outside the household, and so we take it kindly; but

you must criticize here, not to the chairman afterwards. So many valuable criticisms came to me yesterday at two or three o'clock, which should have been given in the hour between 12:00 and 1:00.

The subject this morning is, "What consideration should be given to speech melody as an accompaniment of thought and feeling?"

Prof. Francis T. Russell, of the New York Theological Seminary, was to open this hour, and he has sent as his representative Miss Grace Clark, of Bridgeport, Conn., who will read Mr. Russell's thoughts on this subject and illustrate with the reading of a selection. (Applause.)

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### RHYTHM.

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BY REV. FRANCIS T. RUSSELL, NEW YORK CITY.

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In considering the various elements of elocutionary expression, and the methods of acquiring them, we are apt to think that the one element we are at the time studying is more important than any other. But if we may safely say this of any particular, surely it is allowable to say it of rhythm. For if this expressive element be disregarded or misrepresented, the entire effect is changed.

The law which guides rhythmic utterance is deeply seated in our very being. It sometimes begins its rule by actually preceding *thought*, by moulding and directing it, thus preparing the way for its utterance.

It "feeds on thoughts which voluntarily move harmonious numbers," spontaneous and instinctive, as with Pope, who "lisp'd in numbers for the numbers came;" or again, as with Elizabeth Barrett, "I must—even as the linnets sing." Or it may be that the rhythm in *contrasted* uses is, like discords in music, the very means of off-setting the *melodies* of speech when the utterance of spleen and malice, anger, hatred and the like show the entire absence of everything in thought and speech which relate to melody.

The same law of rhythmical movement relates to all *bodily action* as well as to vocality. "The poetry of motion" is expressive both in movement and in sound. It appears in the natural flexibility and gracefulness of youth as it is wanting in the staggering and unsteady gait of old age. Let the law of measured time be set to the ear, and the whole bodily action responds involuntarily and irresistibly—the rhythm of the passing brass band on the street compels us to keep step whether we will or no.

And this law extends through all nature—the gurgling of the brook, the sighing of the trees, the moaning, the seething, the roaring of the seas.

"The sound of a hidden brook, In the leafy month of June, That to the sleeping woods all night Singeth a quiet tune." If we but "list to nature's teachings," how infinite the variety, how powerful the impression conveyed to us through this same law.

Again it is found in all *animal* life. The hum of the drowsy insects at nightfall, the entire choir of the song-sters each with his own rhythm, from the merry roundelays of the whole chorus, awakened by some sentinel robin long before the break of day; the measured flight of the yellow bird, the easy skimming of the swallow, the majestic soaring of the eagle, the "brooklet of merriment" of the bobolink to the dissonant call of the blue-jay, the demoniac laughter of the lonely loon—all these and countless more are so many examples of the law of which we speak. So, too, with the cries of other orders of the animal creation—the barking, the mewling, the lowing, and all other sounds render their tribute, if we will but observe it, to rhythm in nature.

Our study might profitably lead us into the world of the imaginative and the ideal. "The song of the spheres" suggests not only melody but the law of *time*, which we can easily learn to write in measures "in linked sweetness long drawn out" or in harsh and grating dissonance. Intimately connected with the *measured* effect of sound, whether in prose or verse, for it is easily traceable in both forms, is the law of the *quality* given to the sound. In its actual *time*, *rhythm* has not merely a measured syllabic beat, accented or unaccented, it has also regard to its syllables whether they shall be *long* or *short*, and to its movement whether it shall be *fast* or *slow*. It includes also the effect of *melody* in the changes in *pitch*, or in the *slide* which relate as much to *rhythm* as to *emphasis*.

All these effects combined would bring us properly to the study of the rhetorical figure known as *onomatopœia*, by which we should be drawn to study the expressive power of almost every word in use. It is the power of genius in a poet which leads him to select not only single words which are descriptive and expressive in their vocality, but also whole sentences, and the adaptation of his *metre* to the rhythm of his theme. Even *prose* itself may take on a poetic character by the observance of this natural law, or the most *poetic thought* may be rendered utterly prosaic if the descriptive words which represent it disregard the law of expressive rhythm.

To suppose a case: Take, for instance, what we can easily imagine to have been the pointed, pithy, telling, the habitual but unrhythmical style of the celebrated story telling of the late President Lincoln, and contrast it with the faultless and dignified rhythm of his Gettysburg oration, said by English critics to be the greatest oration in any language. We can hear the majestic simplicity of those words: "Four score and seven years ago our fathers brought forth upon this con-

tinent," and the grandeur of that memorable close: "The government of the people, for the people, and by the people shall not perish from the earth." Now, as a study in rhythm, suppose we break the rhythm by a change of emphasis and a slight change of the language, the meaning still being the same, and we shall have the plainest of undignified prose in place of the sonorous dignity native to the thought and its expression both in sound and words, e. g., "The government of the *people*, for the *people*, and by the *people*, shall be permanent." But we must pass to our appointed selections to illustrate our theory.

1. "The Vision of Sir Launfal." The feeling to be expressed is that of still rapture, tranquility. Hence the effusive flow of the breath and the rhythm marked and sustained for tuneful effect corresponding to the harmony of the feeling.

2. "How They Brought the Good News." Feeling intensified, eager and excited. Muscles in tension. Every syllable calling for active will-power. The rhythm active and marked with sustained energy throughout. The motion representing racing horses. The articulation sharp and defined. Breathing rapid. The heart action accelerated to a marked degree in contrast with the first selection.

(Miss Clark now gave an interpretation of "The Vision of Sir Launfal," and also the selection from Browning, "How They Brought the Good News from Ghent to Aix." Miss Alice May Youse, of Baltimore, gave a short selection from Jean Ingelow, "The Echo and the Ferry," after which Mrs. Carter introduced Mrs. Laura J. Tisdale, Chicago.)

MRS. TISDALE: The subject is melody. I understand melody means the play of the voice through consecutive pitches brought forth as the result of emotion. This seems to me to be the synthesis of this question. It has been so well handled in the paper which has just been read that I shall not have anything further to say on that subject.

(Mrs. Tisdale now gave the selections "The Vision of Sir Launfal" and "How They Brought the Good News from Ghent to Aix.")

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#### DISCUSSION.

MRS. CARTER: The subject now is in the hands of the convention. Let us discuss the reading. Let us have any new thoughts that you may have to present.

MR. HAWN: I would suggest that we discuss not the reading or the readers, but the one question or topic which has been assigned. If you bring in the whole matter of interpretation, you can keep at it all day.

**MRS. CARTER:** You could discuss the interpretation- that we give, and still also discuss the topic at the head of the page.

**MR. HAWN:** If we can arrive at a conclusion respecting the topic, it seems to me that we will accomplish a good deal. While on the floor I want to say that the definition of this matter by the last interpreter, as to what we mean by the melody, had no reference at all to the quality of musical tone of the voice. Frequently I find that pupils confuse the quality of tone with melody. By melody we mean the arrangement in mathematical order of different pitches of tone, therefore what I want to say is that we have two distinct kinds of melody in vocal utterance, and sometime- they conflict. We have the melody required by grammatical construction, for the sake of emphasis and to denote the continuation of thought through a period of time; or to indicate the stations at which we may pause and rest; the rising and falling of the voice -the only thing which does give melody-matter of pitch, depends in the first place, therefore, entirely upon the grammatical statement of your thought-the construction. Then we come to emotional melody, and frequently between this and the other there is a conflict. The great point, therefore, seems to be, which will you choose?

(The speaker here illustrated by use of the sentence: "I, if I perish, perish," showing a different rendering as to melody in making a pure statement of fact as distinguished from the emotional idea of triumph in the perishing, where the speaker stated a distinct elevation of pitch was required instead of a falling inflection.)

The two melodies may frequently agree, but the question is, when and where shall we choose between them when they do not agree.

**MISS BLOOM:** Madam Chairman, I am especially glad that we as an association took up this subject of melody. I think there is no one subject, unless it be the matter of teaching voice, that we need to study more fully and more carefully as a company of teachers. I am speaking now of teachers as I find them over the country. I think it is a most important subject as to how and where to change the melody. As to the best way to accomplish this there is a great difference of opinion, and personally I am not at all decided in my views regarding it. I should be very glad to hear the different opinions expressed here, for I wish especially to learn on this particular subject.

**MR. BOOTH:** I think we have the key to the whole subject illustrated by the two readers this morning, the first and last readers especially. The first reader has not been before this association before; she was therefore somewhat nervous, and she hadn't the confidence of her powers and her art to yield herself with abandon to the force of her thought or of her feeling. It broke out occasionally. I was quite struck with the change upon the rendering of this passage:

The little bird sits at his door in sun,  
Atilt like a blossom among the leaves—  
And lets his illumined being o'errun  
With the deluge of summer it receives;

That picture of the bird sitting there was so vivid in her mind, that she gave us the abandon of pitch to bring out that thought very acutely. In the last reader the thought was not so vivid. The thought seemed rather to dwell on the "o'errun." The abandon of thought in that idea struck the last reader more prominently, and she gave the force of her thought and her feeling to that idea. That is the right principle, as I understand, of the whole subject of melody. Intensity of thought and of feeling gives that sweep to the tone upon the consecutive ideas, which creates and controls the melody; and in Mr. Hawn's illustration of that truth, he gave us to understand that when he added the emotional element in the phrase, "I, if I perish, perish;" that had not the falling inflection. We simply had that falling inflection striking from a higher point, a long sweep of it, as I understood it.

MR. HAWN: If I spoke of the inflections being different, I misstated it. It was the melody that was entirely distinct. The tune was different. I went higher and came lower.

MR. BOOTH: Well, that is about right.

MRS. CARTER: How far shall we allow the rhythm of the verse to carry us away in our first illustration; how much will we allow ourselves to give swing to the rhythm of the verse in the rendering of it, or in our great desire to bring out the thought?

MR. CHAMBERLAIN: May I answer that from my point of view? I think we should allow the rhythm of the verse to carry us perfectly and completely, or else the author has made a mistake in using that rhythm, or any rhythm. I was taught to ignore rhythm, but to make the sense plain. One day it occurred to me to just ask whether the author wanted this in prose, why he didn't so write it? I think that is a good question to ask ourselves. That is another question apart from melody, although it may be connected with it. I hold rhythm may be used perfectly without any interference whatever with any of the other elements of expression. You may discriminate the intellectual properties without rhythm in just so far as those properties can legitimately be expressed in poetry. Of course the poetic conception of any thought which is prevailing, emotional, imaginative, must always be accompanied by a somewhat didactic statement of it; but if the thing is to be given in poetry, it must be given in its rhythm.

MR. FULTON: I would call attention to a book on the subject of melody, written by Dr. Rush a great many years ago, in which he made a very careful analysis of the demands of melody, and indicated

very carefully by signs the various movements of the voice. The most simple requirements as to melody, as is the case with many of the simpler elements of elocution, are most violated. This is illustrated in recurring melody and cadence. As to varieties of melody, there are thousands upon thousands of these. The great difficulty is that one may go through life singing only one melody, when by listening we may catch all the melodies of life. There are many more than the two or three as generally classified in the books; there are as many melodies as there are moods in life. Technically speaking, melody is that elevation and depression of the voice, by changes from one degree of pitch to another. It is well for us to get the technique that will give us that power, but back of the power to merely change pitch by concrete and discreet changes, we must have the soul, which determines all the melodies of life. Look upon the great stream that flows over that precipice at Niagara and makes the great falls, and in the diapason of its roar you will hear one of nature's great melodies which the world comes to hear; yet you may also hear in the trees around about that rushing torrent melodies from myriads of birds of quite a differing character. So we have as many melodies as moods. You can no more classify them without regarding their underlying principles than you could hope to learn all the songs that are sung without understanding musical notes. First understand the principle, then develop your voice, and let the soul flow out through this life, singing many melodies, not only one. What is the trouble with that preacher who speaks to you every Sunday morning? He has a different sermon, different thoughts, perhaps, but he gives them always in the same melody and you get accustomed to it; familiarity breeds contempt; you know how he is going to say it, and you think you know what it will be. You get sleepy, because there is no expression. That man who with a wide range of thought has also the power to express that thought in melodies as varied as the ideas he conveys, is the speaker whom we enjoy.

MISS WHEELER: Madam Chairman, as I read this question, "What consideration should be given to speech melody, etc.," it seems to resolve itself into the old question of technique vs. expression. The previous speaker has said some things that I would have said; but the one thing to avoid, according to my limited experience, is this: That we should never make an inflection merely for the purpose of making it (Applause); that the technique cannot be too admirable if we are careful soon enough to lead the pupil into expressive work. The moment the pupil makes any inflection for the sake of making it, just as when he gives a gesture for the sake of making it, that moment he is killing his expression. When we give—I will not say too much consideration—but a certain kind of wrong consideration to melody, we are getting a series of experimental



varieties of tone instead of getting expression. This, I believe, is the prevailing fault of the elocutionary profession. We are accused of speaking not as other men speak. In a certain sense that should be true; we ought to speak better; but we ought not to speak differently in the sense of using studied inflections, studied melodies, or studied qualities; and if I should try to answer this question, I should say: such consideration should be given to speech melody as will train the musical ear and prepare the voice properly to express the thought and feeling of the moment. (Applause.)

MRS. PRESBY: My thought is aroused by Mr. Fulton's remark. I think an answer to it, at least one that appeals to me is, that the melody seeks the plane of the emotion. If we have a light, joyous, happy emotion, as in the first lines of the selection—

Whether we look or whether we listen,  
We hear life murmur or see it glisten;

the melody is upward and higher, because our emotion is happy and bright. A little further on in the same selection—

Every clod feels a stir of might,  
An instinct within it that reaches and towers,  
And, grasping blindly above it for light,  
Climbs to a soul in grass and flowers;

here our voice melody naturally sinks lower, when we speak of the clod, and as the clod evolves its soul, then the melody rises. That illustrates my idea of melody. Of course we have the four melodies, as I understand it, the rising, falling monotone or circumflex, as they express very much in the same way that the four inflections do.

MR. PERRY: A year ago or more we were talking over this matter of melody, and we seemed to be working on ideals. Now I got that feeling as I heard the remarks, that we are trying to work out our ideals of melody. But once have I heard the author mentioned in our consideration. Why do we ignore the man who thought and felt this poem? Are we not to consider melody as he considered it? Taking this poem before a class, as I have to do year after year, I find that their construction is wonderfully different from the poet's. I have been asked, "Why didn't he say it and get done with it?" "If he went out on a spring day, why didn't he say so?" Well, why didn't he? Let us think about it for a moment. His soul was filled with song, and we ought to take time for him to sing it. To one who feels little, it takes but little time to sing a song. Why do we listen to a small child for two minutes on a platform? If it is very intelligible—happens to be some relation—we can stand it perhaps for five minutes without much embarrassment; but when we hear great artists, we listen two hours and wish they would go on. Why? The

variety of melody, the songs they are singing please us and we go on listening, and want them to sing another and another song. The poet here could not tell his story sooner. He speaks of the clod climbing to his soul in grass and flowers. Let us stop and consider that thought. What melody goes with it! We cannot help it. We do not need to put it down on the keys of the piano; we can't do that. We have tried to help students on that line and have failed, so have all others failed who have tried to do that consciously. We come back to what we have heard this morning, the conversational voice, we

Go forth, under the open sky, and list  
To Nature's teachings, while from all around—  
Earth and her waters, and the depths of air

comes not one voice, but many. There is where we get our melodies, if we have the ear to appreciate them and the power to hold them until we can utilize them in our interpretations of the great compositions by the great minds and great souls of literature.

MISS LAUGHTON: My own opinion is that melody is from the soul, and if the channels of expression have been freed, then the soul has its true outlet. Yet there is something beside that. That which gives us an aid to the melody is the keynote of the selection which we attempt to interpret. In the extract from the poem given as our subject, we have a free relinquishment of everything to the melody. In the second extract there is the great desire to be there, the intensity of purpose that these people feel in their struggle to get forward. I believe we need think nothing about our melody if we are in tune with the keynote, and if our channels of expression have been freed.

MR. SARGENT: Like a Shaker in a Shaker meeting, who feels moved to speak—can't help it, you know—I was especially moved by Mr. Perry in his remarks, and also by the same spirit which moved Mr. Chamberlain. I was, as the Shakers say, "lifted." Now, I do not want to deprecate or depreciate from that point of view. It is beautiful. That is the great goal we seek. I question whether it was the thing to talk about, however, so much as the matter of material ways and means—facts. I must say that while I have been exceedingly impressed by what everyone has stated today on this subject, I was very much surprised at the point of view taken, because I do not see that the question has anything to do with soul, or expression. The subject is, "What consideration should be given to speech melody as an accompaniment of thought and feeling;" that is, as an accompaniment how much musical elaboration shall we add to the actual meaning of the lines? Probably what has been said is an answer to that. I do not pretend to answer it; but I mean to ask the chairman if that is not the actual meaning of the question?

MRS. CARTER: That is the actual meaning. That is what prompted me to ask the question that I did, which Mr. Chamberlain answered. Adjourned.

MRS. FRANCES CARTER, CHAIRMAN.

THURSDAY, JUNE 27, 1901—12:00 TO 1:00 P. M.

SUBJECT—"Pantomime." How far should the interpreter illustrate in pantomime the occurrences or movements indicated in the lines.

"A BLOT IN THE 'SCUTCHEON"—ACT I. SCENE I.—*Browning.*

2 RETAINER: Peace, Cook! The Earl descends. Well, Gerald, see the Earl at last! Come, there's a proper man, I hope!

4 RETAINER: So young, and yet so tall and shapely!

5 RETAINER: Here's Lord Tresham's self! There now—there's what a nobleman should be! He's older, graver, loftier, he's more like a House's head!

2 RETAINER: But you'd not have a boy—and what's the Earl beside?—possess too soon that stateliness?

1 RETAINER: Our master takes his hand—Richard and his white staff are on the move—back fall our people—tsh!—there's Timothy sure to get tangled in his ribbon-ties—and Peter's cursed rosetts a-coming off! At last I see our lord's back and his friend's—and the whole beautiful bright company close around them—in they go! (*jumping down from the window-bench, and making for the table and its jugs.*) Good health, long life, great joy to our Lord Tresham and his House.

6 RETAINER: My father drove his father first to Court, after his marriage-day—ay, did he!

2 RETAINER: God bless Lord Tresham Lady Mildred, and the Earl! Here, Gerald, reach your beaker.

GERALD: Drink, my boys! Don't mind me—all's not right about me—drink!

2 RETAINER: (*Aside*): He's vexed, now, that he let the show escape! (*To Gerald.*) Remember that the Earl returns this way.

GERALD: That way? Then my way's here. (*Goes.*)

1 RETAINER: Old Gerald will die soon—mind, I said it! He was used to care about the pitifulest thing that touched the House's honor, and now you see his humor; die he will!

2 RETAINER: God help him! Who's for the great servants' hall to hear what's going on inside?

1 RETAINER: I!

4 RETAINER: I! Prosperity to the great House once more!  
Here's the last drop!

1 RETAINER: Have at you! Boys, hurrah!

LITTLE BROWN BABY.—*Paul Lawrence Dunbar.*

Little brown baby wif spa'klin' eyes,  
Come to yo' pappy an' set on his knee.  
What you been doin', suh—makin' san' pies?  
Look at that bib—you's ez du'ty ez me.  
Look at dat mouf—dat's merlasses, I bet;  
Come hyeah, Maria, an' wipe off his han's.  
Bees gwine to ketch you an' eat you up yit.  
Bein' so sticky an' sweet—goodness lan's.

Little brown baby wif spa'klin' eyes,  
Who's pappy's darlin' an' who's pappy's chile?  
Who is it all de day never once tries  
Fu' to be cross, er once loses dat smile?  
Whah did you get them teef? My, you's a scamp!  
Whah did dat dimple come from in yo' chin?  
Pappy do' know you—I b'lieves you's a tramp;  
Mammy, dis hyeah's some of' straggler got in!

Let's th'ow him outhen de do' in de san',  
We do' want stragglers a-lyin' 'round hyeah;  
Let's gin' him 'way to de big buggah-man:  
I know he's hidin' 'erroun' hyeah right neah.  
Buggah-man, Buggah-man, come in de do',  
Hyeah's a bad boy you kin have fu' to eat.  
Mammy an' pappy do' want him no mo'.  
Swaller him down from his haid to his feet.

Dah, now, I t'ought dat you'd hug me up close.  
Go back, ol' buggah, you shan't have dis boy.  
He ain't no tramp, ner no straggler, of co'se;  
He's pappy's pa'dner an' playmate an' joy.  
Come to you' pallet now—to yo' res';  
Wisht you could allus know ease an' cleah skies;  
Wisht you could stay jes' a chile on my breas'—  
Little brown baby wif spa'klin' eyes!

MRS CARTER: The subject for consideration this morning is, "How far should the interpreter illustrate in pantomime the occurrences or movements indicated in the lines?" The selections for use in the discussion of the subject you will find on the program, from Browning, and from Paul Lawrence Dunbar.

The discussion will be opened by Mrs. Charlotte Sulley Presby, of New York.

At the request of the committee on pronunciation, I will ask members of the convention who notice any words mispronounced to please make a memorandum of same on paper, and hand to the committee, of which Mr. Sargent is the chairman.

Mrs. Presby will now open the discussion.

MRS. PRESBY: Perhaps it is not in the best taste to open an address with an apology; but it is due to myself to say that I did not come here to take an active part in the convention. I came to be instructed. Still, I appreciate very much the honor done me, and will try to do my best.

"How far should the interpreter illustrate in pantomime the occurrences or movements indicated in the lines?"

Just so far as will supplement what the voice fails to do. Pantomimic action should depend also on the temperament and the social status of the character represented. We know that a person of an excitable temperament will use more pantomimic action than one of a more quiet or even disposition; also, one who has had no, or little, conventional training will give freer vent to pantomimic expression.

The six characters here represented, grouped around a window, awaiting the arrival of the Earl, one may differentiate pantomimically, accompanied by vocal expression, of course.

(The speaker now read the selection above given, from "A Blot on the 'Scutcheon'"—Browning.)

MRS. CARTER: It is suggested that we discuss the rendition of the first illustration.

MISS WHEELER: It is the principle of the selection, not the illustration. I think we are less inclined to indulge in personalities if we hear all the selections first.

On motion of Mr. Hawn, Miss Wheeler's suggestion was concurred in.

The chairman introduced Mrs. Belle Watson Melville, of Chicago, Ill.

MRS. MELVILLE: I do not know why it is that I have been asked to speak upon this prodigious question. I suppose it is because you want to hear from the younger members first. I am not going to take up the time in speaking, because I am so anxious to learn upon the subject myself. I do not say that selfishly. I think before I consented to appear here I ought to have had a definition from the association of the word "pantomime." Webster calls it "a dumb show." The association might want to modify that somewhat. However, I will do the best I can with my little selection, and if the "dumb show" is not altogether what you think it ought to be, I hope you will be very frank in your criticisms, because it is a question that I have thought upon so much myself.

In the selection I am asked to give you we find pure impersonation; and my own opinion is that in pure impersonation we are not as much hampered by rules. As the lady who spoke before me said, we are governed largely by the temperament of the person who is talking.

(The speaker now gave her rendition of the selection above, from Paul Lawrence Dunbar—"Little Brown Baby.")

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### DISCUSSION.

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**MRS CARTER:** The subject now is in the hands of the convention for discussion. It is a topic full of meat; and we have only a half hour.

**MR. SILVERNAIL:** If no one wants to speak, I want to break the ice, and will offer a suggestion on one point. I have heard this selection several times, as given by some magnificent dialect reciters, and on each occasion previously the one giving the selection has taken the baby up on his knee in pantomime at the first, and held it there and talked to it. Here we have had a postponement of the taking up of the baby until the last thing. I think I am better pleased to have it given so. There is a suggestion for us here as to the management of pantomime. I do not believe we gain by putting in all the pantomime we can, but should use it to enforce the climax, as was done by the reader today. While the taking up of the baby at the first and holding it off at a distance and talking to it was very effective, as given by those I have heard before, yet I do not think the climax was so beautiful as in this taking up of the child at the last.

**MR. HAWN:** Would not that be a question of interpretation of the lines? The lines might be so treated that you would have to take the baby up. But there is in that no principle of general application involved. The question before us is, "How far should the interpreter illustrate in pantomime the occurrences or movements indicated in the lines?" The first stanza begins,

Little brown baby wif spaklin' eyes,  
Come to yo' pappy an' set on his knee.

To defer the taking up of the child on the knee until the last stanza is given would be a negation of your idea. By the way, "daddy" is more used among the negroes at the South than "pappy."

I would like to say, that Mrs. Presby stated rather clearly, I think, a principle with which most of us will agree, that pantomime

should be used to supplement the voice and atone for all that the voice leaves out. That is a wise conclusion. it occurs to me.

MRS. CARTER: If I may be allowed to say it, the first speaker was correct in stating that the climax was very beautiful; but I think the pantomime began before there was a word said. (Applause.) I am afraid that the lullaby at the end was too real. I might suggest this thought: in the first reading was not all the pantomime suggestive and not conventional; while the second reading bordered more upon the conventional pantomime—more in detail? Was the first reading detailed enough? Was the last too much in detail?

MRS. PRESBY: I wish to say that had I acted it, I should probably have illustrated pantomimically more strongly my conception of the characters. They would have been more broadly given as to pantomimic action than I did in reading the selection; but I was hampered through my reading.

MR. HAWN: If we followed out that line of thought we would be criticizing an individual interpretation, while I do not understand that that question is before us, but rather a discussion of the principle involved. If personal criticism was in order, I should say that the pantomimic action of both readers was distinctly feminine, while the originals were all men, as we glean from the context. Despite the charm of the last reading as a presentation of a dialect poem, it was rather suggestive of a woman than of a man and father.

MR. MACKAY: It has occurred to me that the lady has just enunciated a principle which ought to be recorded, when she said she was hampered by the reading, or she would have acted more freely. From that I deduce this principle, that wherever there is mental embarrassment there will be muscular awkwardness. (Applause.)

MR. FULTON: The speaker before the last raised a question in regard to pantomime that was very important. He said that the character throughout was a "mammy"—an old colored mammy. To my mind she gave us almost a perfect presentation of this "mammy" in pantomime. The gentleman said that the term should be "daddy" and not "pappy." I was reared in the South and have heard a great many of the colored people use both terms, "pappy" and "daddy." But should the pantomimist here try to impersonate the "daddy," and be a "daddy," instead of a "mammy," as Mr. Clark changed the selection, "Mammy's Little Boy" to "Daddy's Little Boy?" To me that was the most inartistic thing ever done by one of the finest artists in our profession. I think Mr. Clark does not read it so now. Neither should this lady change the appellation to accord with the sex of the person personating. We should never transcend the lines that nature has drawn between male and female sex. If you follow out that principle of changing the selection, "Mammy's Little Boy" to "Daddy's Little Boy," simply because the personator happens

to be a man, then all the men readers should make Lady Macbeth Mr. Macbeth.

**MR. HAWN:** I rise for information. I said that "daddy" was the general term in use in the South, rather than "pappy." The last speaker did not understand me. I claimed that the interpreters of this poem did make it feminine. The masculine element should have been indicated by a little more angularity of gesture in some way; there are many ways to indicate the distinction. This is a matter of sex pure and simple. A man stands differently, acts differently, moves differently from a woman. There is no race of people in which this difference is more manifest than the colored race. The rendering was charming in every conceivable way, except that it was an impersonation of an old negro woman, instead of a man; and the lines call for the rendering of a man.

**MR. MACKAY:** That seems to raise another question, is there sex in art? (A Voice: "No.")

**MR. HAWN:** There is sex in impersonation in art, of course.

**MR. SARGENT:** I think that is just the difference between pantomime and speech. Speech is more feminine; pantomime more masculine. Pantomime appeals to the physical sensibilities, and its use involves the question of how far you wish to stir those physical sensibilities.

**MR. MACKAY:** I do not suppose the speaker intended any sarcasm when he said "speech was more feminine"?

**MR. SARGENT:** I intended it as a compliment!

**MR. RUMMELL:** I think that the true way to get into the spirit of any impersonation is to try to feel that you are the person you impersonate. A man feels differently from a woman; and if you are a man, and are trying to impersonate a woman, you must try to put yourself in the place of a woman. That will at once modify your way of speaking and your way of acting, just in proportion as you get something into the character of a woman. A woman's inflections are commonly different from a man's. Now, I pretend to impersonate female characters when I read Shakespeare, and I do not raise the pitch of my voice in so doing; in fact, I sometimes touch the very lowest notes in my compass, in a character like Portia, for instance; but there is one thing I have observed about a woman's voice that is not common in men's voices; that is, its frequently running to head notes. A man's voice does not distinctly do that.

When I personate a character like Portia's I try to imagine myself, so well as I can, to be a woman; and at once I feel entirely different; my voice assumes different qualities accordingly. In the same way as to gesture: a man's gestures are apt to be more direct, a woman's more fluent and less abrupt. When you are personating a woman, if you really feel that woman's character and disposition,



your gestures will be in accordance with your conception of the character. We make a great mistake, I think, sometimes, in trying to get at these things by looking at them too much from the outside instead of from the inside. We should first create the right feeling; if your feeling is right your pantomimic expression will be artistically true.

X MRS. CARTER: I would like to make a remark here, if no one else wishes to speak just now. It refers to a matter which has interested me greatly. For instance, where there is a cup to take up, as in this scene, or any other property, shall nothing be done with the cup? It must be relinquished somehow. Suppose one takes a pencil out of a pocket, to write a note, shall it be dropped into the air? If we undertake to suggest, shall we not carry the suggestion to completion; if we undertake pantomime, shall we not carry it out in detail? That principle was very plainly stated by Mrs. Presby; but ought we to carry it out?

MR. TRUEBLOOD: I would like to say a word on that question. Suppose you are impersonating Hamlet: in nearly all the stage presentations of the closet scene you will find the queen seated, and Hamlet standing. If you adopt this disposition of the characters in reading, would you undertake to sit down every time the queen speaks, and stand up when Hamlet replies? I do not think anyone would contend we ought to carry it to that extent. The public reader in such a case should either sit down all the time, or stand all the time; or at least speak both parts from the same general posture. Similarly, in regard to using an imaginary sword in the killing of Polonius. If you go through the act of drawing the sword, making the pass, and killing Polonius, you do not have to polish the sword and put it away. You do not have to carry it to the point of putting away the things that have been used. In regard to the use of a pencil, as was referred to, you need not seek it; you may take it anywhere, and write; and then go on with whatever action is necessary to illustrate or suggest what is coming.

This brings up another thought, in regard to pantomime accompanying narrative, or impersonation. Suppose we have narrative or descriptive matter, with the introduction of personation here and there. Of course, I believe we should use rational action in personations intermingled with description, the same as in dramatic or personative parts. When we come to narrative parts we leave personation and seek the audience, because narrative is addressed to them, and all action should be suggestive, without undertaking to do the things described. To illustrate, if you say a man turned a somersault, if we want any action at all, we may suggest it by a movement of the hand without having to go through the act of turning a somersault. While this may seem to be a ridiculous illustration, I have

often seen similar action on the platform, a kind of work that has caused educators all over the country to frown upon public readers, because some actually try to do everything suggested in the text, instead of indicating, and giving the audience credit for some imaginative power and common sense. Let the reader rely on the audience to do their part, and not endeavor to act out everything suggested.

✓ **MR. HAWN:** We cannot let all that the last speaker said go unchallenged. I recall one piece of interpretative work by the **Madam Chairman** herself, in which the two characters of husband and wife are introduced, the wife pretending to be asleep as the jealous husband steps forward upon the scene. I think this matter is largely dependent upon the length of the scene, or speech, and the number of times during it that you are required to make perhaps the same movement. If one character is to sit, and the other stand, throughout a long scene, alternate rising and sitting by the reader would of course be ridiculous. It is agreed quite generally, I think, both by the public, our patrons, and ourselves, that we are allowed to be less realistic in gesture than the actor. The actor, of course, has the material properties. If he drinks from a cup he must put it down from necessity. We do not have to dispossess ourselves of the cup in imagination by a movement precisely indicating the act of relinquishing it. I think that is a well established principle, that we do not have, for instance, to replace the sword, after cleaning it, in its former location, or anything else of the kind. We make one visible movement, and let that suffice.

**MISS WHEELER:** Is it a good way, in drinking a toast, for instance, to hold the cup throughout the entire period of the speech? In the little poem, "The Knight's Toast," he lifts his cup and says, "I drink to one, etc.," and goes on through several stanzas apostrophizing his mother. No doubt he holds the cup; but must the interpreter do so for the entire period of the speech; does not the audience get their attention distracted by watching the hand held there so that they lose the effect of the sentiments expressed?

**MR. RUMMEL:** Unless the last speaker's question must be answered directly, I should like to add some things to what Mr. Hawn has said.

**MISS WHEELER:** I should like to have it answered by someone very much.

**MR. MACKAY:** The principle I enunciated this morning answers the question; so long as the words relate to the cup in hand, and until the act of drinking is completed, it is the force which generates those words, the force that is holding up the hand, and, therefore, the gesture would be sustained until the cup is drained.

MR. SILVERNAIL: In that regard I differ a little from Mr. Mackay; I should say that the pantomime never should call attention to itself. If it distracts attention to itself, is sustained so long or in such a way that you notice it, it is to be deprecated.

MR. RUMMELL: I think that Mr. Silvernail is quite right. But there is danger of your adopting a gesture and thus calling attention to something you should not call attention to. If you are holding a cup, and the audience knows you have not set it down, and you then suddenly let it go, for the sake of making it less monotonous, they will feel you have dropped something. It is a very easy thing to create a strong illusion. You may speak, let us say, of a corpse, and if you get careless and walk forward, the audience will feel you are walking over that corpse, and it will shock them. Suppose you were impersonating the different characters of the trial scene in the "Merchant of Venice," where Portia is holding the bond; you must drop that when you come to the other characters, and you must take it up again when you come back to her, and continue so doing until she finally gives up the bond, or disposes of it in some way. If you show it is not in your hand, the audience will recognize its absence and wonder what has become of it. We must be careful about those things. Take another illustration: in the scene between Launcelot Gobbo and old Gobbo, Launcelot kneels down. I do not think any impersonator is wise to kneel down while he speaks the lines. It does not produce a pleasant effect if one kneels and rises with evidences upon his clothing of contact with a dusty platform. The artist must also be prepared to compromise with nature; and I think one may compromise here by simply saying—as I do, in my own words—"Launcelot kneels down with his back to the old man." Then when I speak the lines of Launcelot, I look up as if speaking to someone whose head is higher than mine. As the old man I am still groping. I feel that that is the best solution of this particular difficulty. Have I helped this matter at all?

MRS. CARTER: I think so.

MRS. MANNING: I thought the point upon which our chairman spoke was finely illustrated last evening, when Mr. Barbour took the locket and looked at the picture, closed it, and put it in the pocket from which he took it.

MADAME SERVEN: Pantomime precedes speech. I should think in such selections as those which have been read this morning, that pantomime will precede speech just long enough to create the result which the reader must create, if she has no stage setting at all. Again, I should say that pantomime should fill in pauses where speech would be an impertinence, perhaps; also accompany words just as far as the thought lasts, and where the speaker feels that action is needed to more fully carry out the thought to the audience. (Applause.)

**MRS. CARTER:** Mrs. Presby has three minutes to close.

**MRS. PRESBY:** I do not care to say anything further, except what I have already said, that had I acted or recited, instead of reading the selection, I know my pantomime would have expressed far more than it did. I felt I was weak on that account; but under the circumstances felt it was the only thing to do.

**MR. PERRY:** We have not heard from Miss Ridgeway. Many of our American audiences have. I would like to hear her at this time. I do not want my three minutes spent in silence. We have seen Miss Ridgeway's pantomime, and seen its effect on the audience, and want to know its theory.

Miss Ridgeway asked to be excused.

**MRS. MELVILLE:** I will only take one minute, just to ask for a little information. Will not all the persons in this room who have ever lived in the South indicate it by rising? Or those who know anything about Southern people. Let all those who have heard the word "pappy" used instead of "daddy" raise their hands. I think in running through the poem it was more natural for me to use "daddy;" but I was told by a born Southerner that "daddy" is used more by the older men, and also by white men; but, of course, that is Dunbar's, it is not Mrs. Melville at all. I read the text as it was given to me. I also would like to know if I understood Mr. Fulton to say that he understood me to change my "daddy" or my "pappy" to "mammy" in the words of the poem?

**MR. FULTON:** I wish to say that you did it just right, and as a woman personating that that you did exactly the right thing.

**MRS. CARTER:** We have one minute. Mr. Hawn may take a half minute.

**MR. HAWN:** I must challenge Mr. Silvernail's assertion that pantomime must not call attention to itself. I can quote hundreds of lines in which pantomime gives the principle thought and must therefore call attention directly then to itself. When I say, "And this (snapping finger) for woman's love" it is the flip of the finger which contains the meaning.

**MR. SILVERNAIL:** That is not what I said.

**MRS. KENNEDY:** In the matter of sex, Mr. Fulton said he thought the lady interpreted exactly right from a woman's standpoint. Let a woman attempt to become "mannish" in her interpretation of a man, and the audience at once feels it, and it causes the impersonation to lose its effect.

**MRS. CARTER:** I want to say in behalf of the assistance that the committee has had in this section, that without any exception they have responded to call at the eleventh hour. Everybody who promised to take part in the program for this section weeks ago, when I had the program all arranged, before the 1st of June, has since failed

me. I feel this explanation should be made as due to the people who have come at the eleventh hour in response to call to do this work. I wish also to thank them most heartily for coming to my rescue at the last hour; and also to thank the convention. I do not feel that we have arrived at definite principles in this section, but we have had interesting discussions.

This closes the section work for this year.

Adjourned.

**REPORT OF THE COMMITTEE ON TERMINOLOGY, AS  
AMENDED AND ADOPTED AT THE TENTH  
ANNUAL MEETING, NATIONAL ASSOCIATION OF ELOCUTIONISTS.**

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BUFFALO, N. Y., JUNE 28, 1901.  
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**ACTION:**

- (I.) Bodily expression in general.  
"For I have neither wit nor words nor worth  
Action nor utterance, nor the power of speech  
To stir men's blood."—*Shakespeare* (Julius Caesar).
- (II.) SPECIFICALLY: The expressive movement of the body or of any part thereof, as distinguished from *Attitude*.  
Another important use of this term should be noted, viz.:
- (III.) In narrative or dramatic literature, the progress of events, the passages having movement, or in which the characters do something of importance to the development of the plot, in distinction from explanations, introductions, episodes, purely descriptive, or reflective passages.

**ATTITUDE:**

- (I.) Any expressive posture (or position) of the body or of any of its parts in a state of immobility, either momentary or continued, or
- (II.) A posture or position of the body or of any of its parts:
  - a. Manifesting a temporary psychic state, as defiance, grief, despair, reflection;
  - b. Expressing or symbolizing some relation with another person or object, as an attitude of prayer, of military attention, of ceremonious salutation; (These are usually distinguished as Conventional attitudes).
  - c. Having utilitarian function merely, as, the attitudes of a fencer. (For the sake of accuracy in our terminology we should avoid the use of "attitude" in this sense, using the synonyms "posture" or "position" instead.)

A more condensed definition may be given as follows:

- (III.) Any posture (or position) of the body or of any of its parts, either momentary or continued, manifesting or symbolizing a temporary psychic state or relation.

Unless specially designated, *Attitude* stands for the posture of the whole body.

**POSTURE:**

A position of the whole body spontaneous or assumed, but not necessarily expressive.

**POSITION:**

The attitude, posture, or situation of a part or whole of the body irrespective of any significance, as "an erect p.," "an uncomfortable p.," "the position of the hand."

**POSE:**

- (I.) A position suited for artistic effect, or considered with reference to such effect. [Standard.]

- (II.) The conscious or voluntary assumption of an attitude.

**BEARING:**

An habitual attitude of the whole or a part of the body, indicating either characteristics or habits.

**GESTICULATION:**

The act or practice of gesticulating or making gestures.

**GESTURE:**

**LOOSELY:** Expressive bodily movement of any kind.

**SPECIFICALLY:** Primarily, expressive motion of the arms or hands; secondarily, similar motion of other parts of the body.

**TIMBER:**

**TIMBRE:**

The characteristic or distinctive tone quality of the voice.

**QUALITY:**

**SPECIFICALLY:** Any distinctive tone, or timbre, of the voice referable to a particular action of the vocal organs; as pure, or impure.

## TENTH ANNUAL MEETING OF THE NATIONAL ASSOCIATION OF ELOCUTIONISTS.

### MINUTES OF BUSINESS TRANSACTIONS

BUFFALO, N. Y., June 24, 1901, 4.00 p.m.

The regular program for the day having been concluded, **President Soper** called for reports of standing committees.

**Miss M. Helena Zachos**, of New York City, **Chairman of the Literary Committee**, reported that the work of the committee would be evidenced in the program of the Tenth Annual Meeting. She desired to publicly thank the various members of the committee, and especially those residing in New York City, for the valuable assistance they had respectively rendered in the preparation of the program, and which had made it possible to make it such as she hoped it would prove to be.

On motion, the report was received and approved.

**Mr. Henry G. Hawn**, of Brooklyn, **Chairman of Ways and Means Committee**, acknowledged the many courtesies received from the ladies and gentlemen of Buffalo, and desired to mention in particular the services of **Mr. John Rummell**, local chairman, who had been indefatigable in arranging various details.

On motion, the report was received and approved.

The report of the Board of Trustees not being in hand at this time, at the request of the Chairman, **Prof. E. M. Booth**, of Chicago, was passed.

The report is shown in full elsewhere in this report.

Nominations were called for by **President Soper** for members of Committee on Nominations, and attention was directed to the constitutional requirements governing the personnel of this committee, which would consist of five members, the five candidates receiving the largest number of votes to constitute the same.

**Miss Emma P. Hadley**, **Mrs. Burton Fletcher**, and **Channing Rudd** were appointed as tellers.



The following were nominated as candidates for such committee from the floor of the convention, viz.:

Virgil A. Pinkley; Mdme. Ida Serven; Lily Hoffner Wood, Alice May Youse; John Rummell; L. B. C. Josephs; E. A. Ott; Miss A. Somerville.

The five first above named were elected.

On motion, adjourned.

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JUNE 26, 10 A.M.

Telegrams of regret and greeting were read from John R. Scott, Columbia, Mo.; Maude May Babcock, Chicago, Ill.; Louise Humphreys Smith, Emily Curtis and Wm. T. Ross, San Francisco; also letters from Adolph Rivard, Quebec, Canada; and Jennie Mannheimer, Cincinnati, O.

JUNE 26, 12 NOON.

Secretary Perry read an invitation from James C. Boykin, special agent Interior Department Exhibit, Pan-American Exposition, to all members of the N. A. E. to attend a special presentation of biograph and graphophone reproductions of school exercises at 5 p. m. today.

The invitation was accepted, and quite generally availed of.

JUNE 27, 12 NOON.

The Chairman of the Nominating Committee requested all members to indicate their wishes or preferences as to nominees for office, in order that the committee might be fully advised.

President Soper announced his appointment of the following committee, viz.:

Necrology: Thomas C. Trueblood, Chairman; Mrs. Louise Jewell Manning; R. I. Fulton.

Auditing: Wm. M. Alberti, Chairman; Emma A. Greely; L. B. C. Josephs.

Resolutions: Mrs. Laura J. Tisdale, Chairman; Mrs. Mary Hogan Ludlum; Channing Rudd.

Pronunciation: Franklin H. Sargent, Chairman; Miss Marie L. Bruot; T. J. McAvoy.

The absence of Mr. Byron W. King was noted, and inquiry made by Mr. Fulton as to what arrangements he had

made with the Program Committee, or they with him, as to the presentation of the paper on program.

Mr. King's absence was unexplained.

Miss Laura Aldrich, of Cincinnati, urged the advisability of bringing before the National Educational Association the matter of recognition on the program of the N. E. A. of spoken English, as a public school study. She referred to the appointment of a committee at the Chautauqua convention of this Association to attend the meeting at Washington of the N. E. A. the same year; and stated that only one member of that committee had been able to attend at Washington, and the petition from the N. A. E. had been laid on the table. As the best method of reviving the matter she moved the appointment of a committee to take up the subject with the N. E. A. authorities at the convention to be held at Detroit, July 8 to 12, 1901. She communicated the views of a prominent school superintendent as to what should comprise the personnel of such a committee, and what method of procedure would be advisable for them to adopt with the N. E. A. Executive Board. She urged that the emphasis must be entirely upon spoken English and public speaking as taught in the public schools and no mention to be made of recitation, acting, or dramatic art; and that the committee should consist of those only who were engaged in the teaching of spoken English in institutions which were acknowledged factors in the educational world. Reading and public speaking were the only terms she would suggest should be used in making application to the N. E. A.

Mr. Rudd seconded the motion, and desired that the qualifications mentioned be carefully considered when the committee should be made up.

Mr. Hawn objected to the appointment of any such committee, and protested against anything that would be a denial of the name of this Association.

Mr. Fulton thought there was no denial of the name, but policy should be used.

Miss Bruot stated that the petition presented by her at Washington bore the signatures of some fifty of the leading educators of this country which she had obtained at the N. E. A. convention in Buffalo four years ago, also the sig-

nature of Commissioner Harris, of Washington, favoring the recognition by the N. E. A. of this department of our work in the round table assignments, whether we term it expression, reading, elocution, or whatever it may be called. The petition, however, had been presented at an inopportune time, and unfortunately tabled.

Mr. Mackay hoped that such committee if appointed would retain and employ the word "elocution" at all times and in dealing with whatever body they might have occasion to confer with. The word "elocution" was the generic term, and for which this Association stands.

The motion to appoint said committee carried, the same to consist of three members.

The Chair appointed as such committee to go to Detroit, Mr. Robert I. Fulton, Thomas C. Trueblood, and Miss Marie L. Bruot, with Miss Laura Aldrich as alternate.

Mr. Trueblood called attention to the fact that annual reports of proceedings of the N. A. E. could be had by application to him at any time; the price being \$1 per copy for all except the 1892 report, which was 50 cents.

On motion, adjourned.

JUNE 28, 9 A. M.

#### REPORT OF CHAIRMAN OF SECTION I.—METHODS OF TEACHING.

*To the President and Members of the N. A. E.:*

The Chairman of Section I. will report that according to the program lessons have been given on Tuesday, Wednesday and Thursday mornings, viz.: On Tuesday by Mrs. Mary Hogan Ludlum, of St. Louis; on Wednesday by Mrs. Seraphine C. Fowler, of New York City, and on Thursday by Mr. Robert Irving Fulton, of Delaware, Ohio. Two of these illustrative lessons were in physical culture and one in the interpretation of a poem. Half an hour in each instance was consumed by the teacher of the morning, and half an hour given to profitable discussion by the members, with the idea of showing methods rather than individuals; and afterwards discussing points of value.

All of which is respectfully submitted.

CORA M. WHEELER, Chairman.

On motion of Mr. Barbour, the foregoing report was received and approved.

## REPORT OF CHAIRMAN OF SECTION II.—INTERPRETATION.

### *To the President and Members of the N. A. E.:*

In planning the work of the Interpretation Section of the N. A. E. it was the wish of the Committee to present practical and vital questions for discussion, followed by illustrations of the various principles advanced.

In carrying out this plan the following topics have been presented, viz.:

1. Subject—"Soliloquy." "To what extent should action and utterance be objective in soliloquy?"
2. Subject—"Melody." "What consideration should be given to speech melody as an accompaniment of thought and feeling?"
3. Subject—"Pantomime." "How far should the interpreter illustrate in pantomime the occurrences or movements indicated in the lines?"

Those who took part in the program were Mrs. Charlotte Sulley Presby, of New York; Mrs. Belle Watson Melville, of Chicago; Miss Grace Clark, Bridgeport, Conn.; Mr. J. P. Silvernail, Rochester, N. Y.; Mr. Edward Amherst Ott, Des Moines, Iowa; Miss Alice May Youse, Baltimore, Md.; Mr. John Rummell, Buffalo; Mrs. Laura J. Tisdale, of Chicago.

No definite principles were deduced from the discussions of the various topics; but much interest was manifested and full discussion indulged in, which, we hope, will lead to some definite results of value to our profession. Respectfully submitted.

FRANCES CARTER, Chairman.

On motion of Miss Somerville, of Buffalo, the report was received and approved.

At the request of Miss Zachos, Mr. Elbert Hubbard, the "Roycroft," was invited to address the convention at this morning's session instead of at the Roycroft Chapel this afternoon, as originally assigned on the program.

This was done in order to not deprive any one who might be unable to join the party for East Aurora in the afternoon of the pleasure of hearing Mr. Hubbard's address, which proved on delivery to be most enjoyable. It appears elsewhere in full.

At the request of Mrs. Tisdale, Chairman, the report of the Committee on Resolutions was read by Mr. Rudd, as follows:

## REPORT OF COMMITTEE ON RESOLUTIONS.

*To the National Association of Elocutionists:*

Your Committee on Resolutions take pleasure in submitting the following report, viz.:

WHEREAS: The National Association of Elocutionists are greatly indebted for many acts of kindness shown during, and in reference to, their Tenth Annual Convention, held in Buffalo, N. Y., and are very desirous of expressing in a formal way their deep appreciation; therefore, be it

RESOLVED: That the thanks of the Association are hereby extended to Mr. John Rummell, Mrs. Burton Fletcher, Miss Annie M. Somerville, Mr. Charles A. Hausauer, and others, who have labored so earnestly in our behalf, for their many acts of thoughtfulness and attention. Further, be it

RESOLVED: That we gratefully acknowledge the favor of the Board of Education of Buffalo in granting us the use of Assembly Hall of the Central High School for our daily sessions and recitals. And again, be it

RESOLVED: That the thanks of the Association, and of the individual members as such, are especially due to Mrs. Burton Fletcher for her generous hospitality, as evidenced in her delightful reception, and at all other times during the convention. Further,

RESOLVED: That we most cordially thank the press of Buffalo; the many citizens who have so graciously assisted us; and especially the distinguished gentlemen who personally welcomed us, and participated in our opening exercises.

And, lastly, be it

RESOLVED: That we congratulate and most heartily thank Miss M. Helena Zachos, Chairman, and those associated with her in the Literary Committee, for presenting us with the excellent program of the present meeting; also, Miss Cora M. Wheeler, Chairman of the Section on Methods of Teaching, and Mrs. Frances Carter, Chairman of the Section on Interpretation, for the admirable manner in which the sections were conducted, and for the aid and instruction derived therefrom. Respectfully submitted,

LAURA J. TISDALE, Chairman,  
MARY HOGAN LUDLUM,  
CHANNING RUDD,

Committee.

Mr. Mackay moved the adoption of the foregoing report.

Mr. Hawn moved to amend by inserting the name of Mr. Curtis M. Treat, as one to whom thanks were due. Amendment accepted, and motion unanimously adopted as amended.

Mr. Franklin A. Peak, of the American University, of Harriman, Tenn., also President of the Southern Association of Elocutionists, was introduced by Mr. Fulton, and upon the invitation of President Soper addressed the convention briefly. He said:

"It is certainly a great pleasure to me to be able to be with you and to represent the Southern Association of Elocutionists. In organizing or projecting that association we do not wish to be termed secessionists; that is not our object, but rather we are unionists, perhaps communists, as our object is to bring our people into closer relationship with this Association. I dare say that if the matter was put to test, we could not find present here today twelve people from the Southern states. That ought not to be. We have a great many very enthusiastic teachers of elocution and oratory there, and a great many very enthusiastic students. In fact, I think that the temperament of that people is such that in time to come the Southland must come to the front artistically, just as surely as the natural resources of the land will bring it to the front commercially. (Applause.)

"We have just organized the Southern Elocutionists' Association, and held our first convention last winter during the Christmas holiday season, at Atlanta. We meet there this coming Christmas holiday season, and I am here to extend a very hearty invitation to any who may be pleased to be with us. We are not at all selfish, and would be pleased to have you come and pray with us, and speak to us and for us; and I am sure this would prove no di-advantage to any of the Northern people. Having been a Northerner myself, I am in sympathy with Northern people. I have only been in the South nine years. We of the Southern Association ask an interest in your prayers, and we in return have nothing but best wishes for the continued success of this Association, and that it may increase in numbers and in usefulness. We hope to bring our people into closer touch with you, and thereby to swell the numbers of this Association.

"I thank you."

#### REPORT OF COMMITTEE ON NECROLOGY.

We are called upon to record the passing away of an unusually large number of our cherished members since our last meeting. Nor has the hand of death garnered only the ripened sheaves, for some have fallen in the prime of life, even in the glow of health and strength. We cannot fathom the depths of Infinite Wisdom which decides the measure of human life. With James Russell Lowell we exclaim:

It matters not, for go at night or noon,  
A friend, whene'er he dies, has died too soon.

AUSTIN H. MERRILL.

The announcement of the death of Austin H. Merrill, Professor of Oratory in Vanderbilt University, which occurred at Nashville, Tenn., August 10th last, came as a shock to his co-laborers of the National Association of Elocutionists, and to his many friends all over the land who had been drawn to him by his artistic work as a public reader and teacher of the art of public speaking.

In the death of Professor Merrill, the platform has lost one of its most effective representatives. In his particular sphere he was easily first among interpreters. He was always modest, suggestive, delicate, and carried his audiences with him by his unquestioned sincerity. His readings before this Association at various times will always remain as cherished memories.

As a teacher his influence was equally potent. He kept before his students high ideals; developed men from the individual standpoint; sought to draw out and develop their powers and possibilities, without casting them in a mold. The influence of his teaching, through his students, has affected widely the methods of speaking throughout the South.

We shall miss him sadly as a man, and as an officer of this Association. He was at the time of his death a member of the Board of Directors, and had been, we believe, since the organization of the Association.

His uniform courtesy, his affability, his frankness and geniality, made him a universal favorite with those who could not always accept his views.

Our hearts go out in sympathy to his wife and children. We wish them to know that this Association appreciates his work, that though our friend was cut down in the prime of manhood, his life was well lived, and his influence will grow with the years.

MOSES TRUE BROWN.

One month later we were called upon to mourn the loss of one of the most distinguished authors and teachers of our profession, our last honorary member-elect, Professor Moses True Brown.

It is not for us to recall in detail, in this presence, the events of his useful career. His work as an educator, first in general educational work, then as an independent teacher of elocution in Boston, and later as head of the Boston School of Oratory and Professor of Oratory in Tuft's College, are well known to you all.

As a teacher he was liberal and progressive in his ideas.

He was active in organizing this Association, and, later the Ohio State Association, of which he was for three years the Honorary President. He left no stone unturned to bring together for the exchange of ideas the discordant elements of our profession in assemblies such as this.

His chief excellence as an elocutionist rests not alone upon his great work as a teacher, as an organizer, and as a leader of young and thoughtful students of public speaking. Professor Brown, in his younger years, after the visit of Dickens to this country, became the leading interpreter of the works of that author, and once or twice in the history of this convention we were given a touch of the old fire that characterized the work of his earlier years as a reader.

But it is as the author of "The Synthetic Philosophy of Expression," his chief literary work, that he is best known to the profession. In this work he has attempted to reconcile the expressional teachings of Del-arte, Darwin, Spencer, Mantegazza and others. He invited the members of the profession to come together at one of his summer schools to offer criticisms on his philosophy. This was characteristic of him. He was open, fearless and manly as an antagonist, and was always ready to defend his theories. This he did successfully, and his philosophy, while open to criticism of some, shall stand as one of the most valuable contributions to the literature of our art.

This Association shall sadly miss him in its deliberations. His wise counsel, his marked personality, his catholic spirit, were ever an inspiration to his fellow-workers. Take him for all in all, we shall not look upon his like again.

Professor Brown helped many good causes by his bequests. Among them was an endowment to the School of Oratory of the Ohio Wesleyan School of Oratory, which shall stand as a lasting memorial to him and his life work.

MRS. KATE MOON PARKER.

We are called upon also to record the death of Mrs. Kate Moon Parker, who died suddenly in Toronto last November. She has been a member of this Association almost from the beginning. She was born and educated in England, received her training in elocution in London, was a graduate of Mrs. Noble's school there, and was for three years an instructress in that school. She then came to America to reside, and was for some time instructor in Mrs. Noble's school in Detroit, devoting much time to conducting private classes in debating and parliamentary usage, in which she was most proficient.

MRS. IDA MOREY RILEY.

This Association is feeling most keenly the loss of one of its most efficient officers, Mrs. Ida Morey Riley Associate Principal of



the Columbia School of Oratory, Second Vice-President of this Association, and for the past two years its Secretary, who died, after a brief illness, on March 7 last.

The announcement of her death coming to the members of this convention who have been with her from year to year, caused a widespread feeling of surprise and sorrow. It is a loss which the humblest member of the profession who knew her will feel as a personal one. Her kindness, her genial nature, her helpfulness in leading young students to an appreciation of her art, made her a most admirable teacher. Her work was of the kind that endures, that helped to transform character, that lifted and broadened her pupils, that stimulated them from the moral side.

It is hard to realize that she has passed out of life's activities, that we shall be denied in future the wisdom of her counsel. But her example and influence shall ever remain as a stimulus to those who have worked with her in her chosen profession.

We extend our heartfelt sympathy to her associate, Miss Blood, who must feel a sense of loss that we cannot fully appreciate.

Respectfully submitted,

THOMAS C. TRUEBLOOD, Chairman.

Mr. F. F. Mackay moved that the foregoing report of the Committee on Necrology be adopted as the just expression of the reverence, sympathy and respect which this Association feels for the several subjects of the resolutions.

Seconded by Miss Zachos, and unanimously adopted.

#### REPORT OF ELECTION OF OFFICERS.

Upon the motion of Mr. Mackay, Mr. Thomas C. Trueblood was elected as Judge of Elections, and thereupon assumed and discharged the duties of the office, Mr. Soper retiring meanwhile from the chair.

Miss Ridgeway, Mr. Channing Rudd, and Mr. L. B. C. Josephs were named as tellers.

Mr. Virgil A. Pinkley, Chairman, presented the following nominations submitted by the Committee on Nominations, viz.:

For President—Franklin H. Sargent, New York City.

First Vice-President—Mrs. Elizabeth Mansfield Irving, of Ohio.

Second Vice-President—L. R. Hamberlin, Tennessee.

Secretary—Edward P. Perry, Missouri.

Treasurer—Miss Emma Augusta Greely, Massachusetts.

**Directors**—Miss Cora M. Wheeler, New York; F. F. Mackay, New York; Robert Irving Fulton, Ohio; F. Townsend Southwick, New York; Mrs. Louise Jewell Manning, Minnesota; Channing Rudd, Washington, D. C.; Edward Amherst Ott, Iowa; Livingston Barbour, New Jersey; Mrs. J. W. Shoemaker, Philadelphia.

The above nominations having been submitted, the Judge of Elections announced that it was the privilege of any or all who so desired to make other and additional nominations from the floor of the convention, and ruled that election for President should be first taken up.

Mr. Franklin H. Sargent asked to be recognized, and said that he desired to express his profound appreciation of the honor and his wish to serve the Association in every way possible. He regretted to say, however, that it was utterly impossible for him to accept the position if elected. In all probability it would be impossible for him to be at the next convention. He would sacrifice any business interests, and any other interests, except one, and this he could not sacrifice; for a like reason it would be impossible for him to carry out the duties of the office of President throughout the coming season, and he might be compelled to resign the office at any time during the winter. It seemed to him, therefore, under these circumstances improper that he should be elected to the position named. He therefore begged to decline the nomination.

Mr. Mackay favored the nomination, but believed the gentleman's wishes should be consulted, and with regret he therefore moved the acceptance of the withdrawal from the nomination. Seconded by Mr. Hawn, and carried.

Mr. Mackay nominated Mr. Robert I. Fulton; seconded by Mr. Hawn.

Miss Cora M. Wheeler was nominated.

Mr. Fulton stated his sorrow to be compelled for the second time since his connection with the Association to decline a nomination to its presidency, but for reasons understood by many and of a purely personal nature, it was impossible for him to accept the position if elected, and he hoped his friends would vote for Miss Wheeler.

Miss Anderson, of Cleveland, nominated Mr. V. A. Pinkley.

Mr. Pinkley asked to be taken off the list of nominees in favor of the present nominee.

On motion, Mr. Fulton's declination of the nomination was accepted.

Mr. Fulton moved the closing of the ballots and the election of Miss Cora M. Wheeler by acclamation.

Mr. Mackay urged that Mr. Pinkley remain a candidate, if his only reasons were business ones, and insisted that he should be willing to make sacrifices for the good of the Association, as others had done in the past.

Mrs. Irving also moved the Secretary cast the ballot for Miss Wheeler. Miss Wheeler declined to be elected if at all in that manner, and preferred an election by individual ballot.

Mr. Pinkley insisted that his declination be acted upon.

Upon motion of Mr. Rudd, the convention proceeded to ballot, the result being the election of Mr. Virgil A. Pinkley as President for the ensuing year.

On motion, the regular nominee for First Vice-President, Mrs. Elizabeth Mansfield Irving, was elected by acclamation.

The regular nominee for Treasurer was elected in the same way.

The remaining officers were elected seriatim, nominations from the floor being made as follows:

For Second Vice-President, H. G. Hawn, nominated by Mr. Mackay.

For Secretary, Mrs. Mary Hogan Ludlum, nominated by Mrs. J. W. Shoemaker.

Miss M. Helena Zachos was nominated from the floor for Secretary, but positively declined to permit her name to be used.

Further nominations for Directors were made from the floor as follows: Miss Marie L. Bruot, Edward P. Perry, Charles Montaville Flowers, H. M. Soper, John Rummell, Wm. M. Alberti.

The election resulted as follows:

President—Virgil Alonzo Pinkley.

1st Vice-President—Mrs. Elizabeth Mansfield Irving.

2d Vice-President—Henry G. Hawn.

Secretary—Mrs. Mary H. Ludlum.

Treasurer—Miss Emma A. Greely.

Directors—For term expiring 1904: F. F. Mackay, Miss Cora M. Wheeler, Robert Irving Fulton, F. Townsend South-

wick, Edward P. Perry, Livingston Barbour, Channing Rudd, For term expiring 1903; Henry M. Soper, vice Henry G. Hawn, promoted. For term expiring 1902: Mrs. J. W. Shoemaker, vice Mrs. Mary H. Ludlum, promoted; Edward Amherst Ott, vice Austin H. Merrill, deceased.

Mr. Silvernail suggested that as the President of the New York State Association of Elocutionists was present, in the person of Mr. Hawn, it was eminently proper that the National Association should hear from him at this time.

Mr. Hawn, in response to this call, said:

"I scarcely feel that I am doing right in taking the time of this Association, in view of the business ahead of us, to say more than a word.

"I can report that we are in a flourishing condition; we have a long list of members, among them about all the prominent people in the state, and we look forward to continued growth.

"As President of the New York State Association of Elocutionists, I extend to this Association, and to its membership, individually and collectively, a cordial invitation to attend our next convention, to be held at Utica, N. Y., in the week following the Easter vacation this coming year. We expect a large attendance, and have promise of a reduced railroad fare.

"I thank you very much."

Mr. Hawn moved that the selection of next convention city be referred to the Board of Directors with power to act.

Mr. Trueblood stated that the Board had authorized him to state as their recommendation for next place of meeting the city of Chicago for 1902, and the city of Washington for 1903, the Board considering it best for the interests of the Association that meetings should alternate between the East and West.

Mr. Ott moved that the recommendation of the Board be accepted, and that the convention be held in Chicago in 1902.

Seconded by Mr. Barbour, and carried.

On motion, the report of the Committee on Pronunciation was laid over until the next annual meeting, the time not permitting its consideration now.

On motion, adjourned.

# TREASURER'S REPORT, 1900-1901.

## RECEIPTS.

Cash on hand July 1, 1900.....	\$513 64
Active members, renewals .....	318 00
New active members .....	129 00
Associate members, renewals .....	12 00
New associate members .....	24 00
Day tickets convention week.....	51 00
Received from Mrs. Mary H. Ludlum, in behalf of Committee of St. Louis Convention.....	15 00
Sale of Reports .....	33 50

## EXPENDITURES.

	<u>\$1,096 14</u>
Cartage Treasurer's supplies from St. Louis.....	\$1 00
Balance Douglass A. Brown for transcribing proceedings 1900 Convention .....	70 00
Printing letter-heads and envelopes.....	17 35
Letters to delinquents, first time.....	6 50
Letters to delinquents, second time, including all former reports .....	14 10
Printing Annual Report .....	195 00
Mailing Annual Report .....	35 74
Arranging and copying names for journal and stationery for same .....	3 20
Mary D. Manning, Extension Committee.....	44 55
Helen M. Zachos, Literary Committee.....	38 81
H. G. Hawn, Ways and Means Committee .....	21 07
John Rummell, Chairman Local Committee.....	11 46
F. Townsend Southwick, Terminology Committee .....	6 35
E. M. Booth, Credential Committee .....	60
Frances Carter, section work.....	1 75
Virgil A. Pinkley .....	3 00
Treasurer's expenses, postage, revenue, exchange, stationery, express .....	32 09
Secretary's expense, postage .....	3 95
Douglass A. Brown, stenographer .....	40 00
Membership receipt book .....	2 50
Balance on hand.....	546 12

Respectfully submitted, \$1,096 14

ELIZABETH MANSFIELD IRVING,

Treasurer.

Above account audited and found correct.

WILLIAM M. ALBERTI,

EMMA A. GREELY,

L. B. C. JOSEPHS,

Auditing Committee.

# REPORT OF THE CHAIRMAN OF THE BOARD OF TRUSTEES.

*To the National Association of Elocutionists:*

As Chairman of the Board of Trustees, I have the honor to submit the following statement of assets, viz.:

## ST. LOUIS REPORTS, 1900.

Number of volumes received.....	320
Sent to members .....	203
Sold .....	11
Number on hand.....	106
	<hr/>
	320 320

## REPORTS ON HAND.

Date.	Place.	No. Printed.	No. on Hand.	Binding.	Value.
1892	New York .....	700	439 274	Paper	\$137 00
			165	Cloth	165 00
1893	Chicago .....	1,000	453	Paper	453 00
1894	Philadelphia .....	300	24	Paper	24 00
1895	Boston .....	400	140	Paper	149 00
1896	Detroit .....	400	141	Paper	141 00
1897	New York .....	500	87	Paper	87 00
1898	Cincinnati .....	500	163	Paper	163 00
1899	Chautauqua .....	400	176	Paper	176 00
1900	St. Louis .....	320	106	Paper	106 00
		<hr/>	<hr/>		<hr/>
		4,520	1,738		\$1,601 00

## REPORTS OF SALES.

Of 1892 report, 3 copies..	\$1 50	Cash to Treasurer.....	\$33 50
Of 1893 report, 3 copies..	3 00		
Of 1894 report, 4 copies..	4 00		
Of 1895 report, 2 copies..	2 00		
Of 1896 report, 3 copies..	3 00		
Of 1897 report, 2 copies..	2 00		
Of 1898 report, 3 copies..	3 00		
Of 1899 report, 4 copies..	4 00		
Of 1900 report, 11 copies..	11 00		
	<hr/>		<hr/>
	35	\$33 50	\$33 50

Respectfully submitted,

E. M. BOOTH,  
Chairman of Board of Trustees.

## LIST OF MEMBERS.

### HONORARY MEMBERS

- Alger, William R., 6 Brimmer St., Boston, Mass.  
Bell, A. Melville, 1525 35th St. West, Washington, D. C.  
\* Brown, Moses True, Sandusky, Ohio.  
\* Murdock, James E., Cincinnati, Ohio.  
Russell, Rev. Frances T., General Theological Seminary, New York City, N. Y.  
\* Zachos, Dr. J. C., 113 W. 84th St., New York City, N. Y.

### MEMBERS.

#### A.

- Abrams, Miss Mary Drucille, Denver University, Denver, Colo.  
A Adams, J. Q., 220 South Ingalls St., Ann Arbor, Mich.  
Alberti, Madam E. A., Prin. Alberti School, Carnegie Hall, New York City, N. Y.  
Aldrich, Miss Laura E., 2923 Kemper Lane, Walnut Hills, Cincinnati, Ohio.  
Aldrich, Mrs. L. I., 2923 Kemper Lane, Walnut Hills, Cincinnati, Ohio.  
A Allen, Lambeth S., 358 Dearborn St., Chicago, Ill.  
Alt-Müller, Miss Helen K., 118 Park Place, Brooklyn, N. Y.  
A Anderson, Miss Cora Eunice, St. Jacob, Ill.  
Anderson, Mrs. Mamie F., 4239<sup>a</sup> Olive St., St. Louis, Mo.  
Anderson, Mrs. Rose Ohlinger, 302 American Trust Bldg., Cleveland, Ohio.  
Ashcroft, Miss Carrie V. R., 1519 Cates St., St. Louis, Mo.  
Axford Miss Rachel M., 43 Moffat Block, Detroit, Mich.  
Ayers, Mrs. Evelyn B., Syracuse University, Syracuse, N. Y.

#### B.

- Babcock, Miss Maud May, University of Utah, Salt Lake City, Utah.  
Backus, Miss Lillian, Denver, Colo.  
Barbour, Livingston J., Rutgers College, New Brunswick, N. J.  
Barrington, Miss M. Aurelia, 1114 F St., Washington, D. C.

---

*"A" before a name indicates "Associate Membership."*

*\*Deceased.*

- Batterton, Miss Virginia P., 4431 South Broadway, St. Louis, Mo.
- Bickford, Charles, 48 Boylston St., Boston, Mass.
- Bingham, Miss Susan H., Valentine Ave., Fordham, N. Y.
- Bishop, Mrs. Emily M., 1 W. 100th St., New York City, N. Y.
- Blood, Miss Mary A., Columbia School of Oratory, Steinway Hall, Chicago, Ill.
- Bolt, Mrs. Mildred A., 1191 Jefferson Ave., Detroit, Mich.
- Bond, Miss Josephine Sterling, 221 E. 10th St., Little Rock, Ark.
- Booth, E. M., 471 Fullerton Ave., Chicago, Ill.
- A** Bouton, Mrs. William, 2909 Park Ave., St. Louis, Mo.
- A** Brotherton, T. Herndon, 417 Pine St., St. Louis, Mo.
- Brown, Miss Clara J., Ferry Hall Seminary, Lake Forest, Ill.
- A** Brown, Douglass A., 42 St. Paul Bldg., Cincinnati, Ohio.
- Brown, Francis J., Bowling Green, Ky.
- A** Brown, Miss H. M., 4256 Easton Ave., St. Louis, Mo.
- Brown, Miss Ina S., 272 Rockland Road, St. John, N. B.
- A** Brown, Miss Onis, Fort Smith, Ark.
- Bruot, Miss Marie L., Central High School, Cleveland, Ohio.
- Burns, Mrs. Edith, Carrollton, Ill.

## C.

- Cady, Miss Mince A., 818 Pine St., Des Moines, Iowa.
- Calvin, Miss Clemantine, Meadville, Pa.
- A** Carleton, Murry, Carleton Dry Goods Co., 9th and Washington Ave., St. Louis, Mo.
- Carter, Mrs. Frances C., 67 W. 38th St., New York City, N. Y.
- Chamberlain, Wm. B., Chicago Theological Seminary, Chicago, Ill.
- Chase, Mrs. Adrianna Norwood, Emporia, Kansas.
- Chilton, Mrs. William Calvin, Oxford, Miss.
- \* Churchill, John W., Andover, Mass.
- Clark, S. H., University of Chicago, Chicago, Ill.
- Clarke, Miss Grace Dalrymple, 284 Fairfield Ave., Bridgeport, Conn.
- Cole, Miss Katherine D., Jacksonville, Ill.
- Conary, Hoyt L., 333 Moody St., Waltham, Mass.
- Condit Miss Emma S., 62 Hillyer St., Orange, N. J.
- Connelly, Miss Julia W., 5027 Vernon Ave., St. Louis, Mo.
- Conner, Mrs. Elizabeth Marney, Manhattan Hotel, 42d St., New York City, N. Y.
- Cornish, Miss Isabelle, Teacher Elocution, Wisconsin Conservatory of Music, 6312 Monroe Ave., Chicago, Ill.
- Cornwell, Mrs. Mary Gilmore, Austin College, Effingham, Ill.
- A** Cruden, Mrs. Frederick M., 3635 Laeade Ave., St. Louis, Mo.



Cumnock, R. L., Evanston, Ill.

Currier, Miss Evelyn, 4234 Morgan St., St. Louis, Mo.

#### D.

Decker, Miss Alice C., 12 Perry St., New York City, N. Y.

Denig, Miss Eleanor H., Soper School of Oratory, Steinway Bldg., Chicago, Ill.

Dillenbeck, Preston K., 1012 Walnut St., Kansas City, Mo.

Dillenbeck, Mrs. Preston K., 1012 Walnut St., Kansas City, Mo.

#### E.

Elwell, Miss Jean B., 31 E. Church St., Xenia, Ohio.

Ely, Marcellus R., 692 19th St., Des Moines, Iowa.

Emerson, C. W., Emerson College of Oratory, cor. Tremont and Berkeley Sts., Boston, Mass.

#### F.

Fletcher, Mrs. Burton, 718 Elmwood Ave., Buffalo, N. Y.

Flowers, Charles Montville, Norwood, Cincinnati, Ohio.

Fowler, Mrs. Seraphine C., 228 W. 52d St., New York City, N. Y.

A Frankel, Mrs. Abbie, 4119 Westminster Place, St. Louis, Mo.

• A Franklin, Joseph, William Barr Dry Goods Co., St. Louis, Mo.

Freeman, William Lightfoot, 4388 West Morgan St., St. Louis, Mo.

Frost, Miss Sara Greenleaf, Staunton, Va.

Fulton, Robert Irving, Delaware, Ohio.

Furman, Miss Myrtle E., Swarthmore College, Swarthmore, Pa.

#### G.

A Garetson, Mrs. Katheryne, 5027 Vernon Ave., St. Louis, Mo.

A Geering, John, 1516 Academy Ave., St. Louis, Mo.

A Gifford, Mrs. Genevieve, 878 Prospect Ave., Buffalo, N. Y.

Gilbert, Miss Helen, 1410 Ewing St. S., St. Louis, Mo.

Gillespie, Mrs. Emma Wilson, 534 Morrison St., Portland, Ore.

Gordon, Miss Ida Root, Columbia, Mo.

Greely, Miss Emma Augusta, School of Elocution and Dramatic Art, Thespian Hall, Boston, Mass.

#### H.

Hadley, Mrs. Emma Pritchard, cor. Hathon and Arlington Sts., E. Somerville, Mass.

A Hall, Miss Elizabeth, 2755 Russell Ave., St. Louis, Mo.

Hall, Mrs. Olivia Sanger, 202 W. 103d St., New York City, N. Y.

- Harding, Miss Minna Lawrence, 130 Charlotte St., St. John, N. B.
- A** Harsh, Miss Edna, Fort Wayne, Ind.
- Haskell, Mrs. Fenetta Sargent, Cuba, Mo.
- Hastings, Mrs. Charles Richmond, 727 Elmwood Ave., Buffalo, N. Y.
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*"A" before a name indicates "Associate Membership."*

*\*Deceased.*







**PROCEEDINGS**

**OF THE**

**NATIONAL**  
**ASSOCIATION OF ELOCUTIONISTS**

**ELEVENTH ANNUAL MEETING**  
**HELD AT CHICAGO, ILLINOIS, JUNE 23-27, 1902.**

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**PUBLISHED BY THE ASSOCIATION**

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**DOUGLAS A. BROWN**  
**CINCINNATI, O.**

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[NOTE.—At the time of the publication of this report the President of the Association had found it impossible to make all the appointments for special committees. The committees on Necrology, Resolutions, Pronunciation and Conference with N. E. A. are the same announced a year ago and will continue until their successors are appointed.—EDITORS.]

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## CONSTITUTION.

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### ARTICLE I.—NAME.

This body shall be called the National Association of Elocutionists.

### ARTICLE II.—OBJECT.

To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship, by means of correspondence, conventions and exchange of publications.

### ARTICLE III.—MEMBERSHIP.

(Adopted July 2, 1897.)

Section 1. *Active Membership.*—Any teacher of oratory, elocution, dramatic expression, or voice culture for speech, or any author of works upon these subjects, any public reader, public speaker or professional actor shall be eligible to Active Membership. But every applicant for Active Membership shall have a general education equivalent to graduation from an English High School, and, in addition, shall be graduated from some recognized school of elocution, oratory, expression or dramatic-art, or shall have had the equivalent training in private under a teacher of recognized ability; and, furthermore, shall have had at least two years of professional experience as artist or teacher subsequent to graduation or the completion of the equivalent private course.

Sec. 2. *Associate Membership.*—All persons not eligible to Active Membership (including students of subjects named in Section 1), shall be eligible to Associate Membership. Associate Members shall not be entitled to vote or hold office, but shall enjoy all other privileges of membership.

Sec. 3. *Honorary Membership.*—Persons of eminence in the profession, or such as may have rendered conspicuous service to the Association, may be elected to Honorary Membership.

**Sec. 4. *Membership Fee.***—The fee for Active or Associate Membership in the Association shall be \$3 for the first year, payable on application for membership, and \$2 for each succeeding year. Non-payment of dues for two successive years shall entail loss of membership in the Association.

**Sec. 5. *Election.***—Election, except in the case of Honorary Membership, shall be by the Board of Directors, upon recommendation by the Committee on Credentials. Honorary Members shall be elected by the whole body.

**Sec. 6. *Credentials.***—The Board of Directors of the Association shall elect from their number a Committee on Credentials, who shall determine the fitness of all applicants for admission. The first committee shall consist of three members, elected for one, two and three years respectively. The vacancy occurring each year shall be filled at each annual meeting by the election of a member for the full term of three years. In case of the inability of any member to serve out the term for which he is elected, the Board of Directors shall also elect a member for the unexpired portion thereof. The Committee on Credentials shall publish in the official organ of the Association from time to time a list of applicants recommended by them for membership, and shall post a complete list of the same in some conspicuous part of the hall of meeting at least twelve hours preceding the opening of the convention. Applications received later than the Saturday preceding the convention shall be referred to subsequent meetings of the Board of Directors; but in no case shall an applicant be elected without twelve hours' notice of his recommendation by posting the same. Any member having a valid objection to the admission of an applicant so posted, shall have the privilege of a hearing thereupon before the Committee on Credentials. Pending election, the Committee on Credentials may instruct the doorkeeper to admit all applicants upon presentation of the Treasurer's receipt for membership dues.

**Sec. 7. *Appeals.***—Appeal from the action of the Committee on Credentials may be made to the Board of Directors, but from the action of the Board there can be no appeal.

**ARTICLE IV.—OFFICERS.**

There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors.

Seven directors shall be elected annually to fill places of the seven retiring.

**ARTICLE V.—MEETINGS.**

The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

**ARTICLE VI.—SECTIONS.**

The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special departments of study, which documents shall be forwarded to the Directors.

**ARTICLE VII.—ALTERATIONS.**

Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall be given the Directors in writing.

**ARTICLE VIII.—NOTICE OF ALTERATION.**

Any and all notices of alterations of, and amendments to, the Constitution, duly announced in *Werner's Magazine* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming convention, as provided in Article VII. of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

BY-LAWS.

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1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Roberts' "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of thirty-five members.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or rejection of new members. Unless a ballot is called for all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting, shall notify the Secretary.

6. *Papers.*—No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention. But this by-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished scientist or litterateur who may be invited by the Literary Committee to prepare an essay for the Association. The Literary Committee shall be accountable to the Board of Directors for all such invitations.

7. *Advertising.*—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention, any publication,

composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

8. *Modification or Suspension of By-Laws.*—The above provision shall be modified or suspended only by a two-thirds vote at regular meetings.

## NATIONAL ASSOCIATION OF ELOCUTIONISTS.

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The Eleventh Annual Meeting of the National Association of Elocutionists was held in the rooms of the Historical Society, Chicago, Illinois, June 23d to 27th, 1902.

The first session of the main body was called to order at 3 p. m., Monday, June 23d, by the President, Virgil Alonzo Pinkley.

The proceedings were opened with prayer by Rev. Frederick E. Dewhurst, Pastor of the University Congregational Church, Chicago.

Rev. Jenkin Lloyd-Jones, Pastor of All Souls Church, Chicago, was then introduced.

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### ADDRESS OF WELCOME.

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REV. JENKIN LLOYD-JONES, PASTOR ALL SOULS CHURCH,  
CHICAGO, ILL.

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#### *Ladies and Gentlemen :*

We are glad you have come. We hope you will feel at home. I trust we will be reasonably hospitable. I feel very safe about you—I do not feel so safe about ourselves; for you will discover, if you have not already found out, that we are a hurried, racing, chasing people.

I am glad that I have the privilege of welcoming you into what is probably the quietest nook in Chicago. I am glad that you are to have your deliberations in what is probably the most dignified expression of the intellectual life of Chicago. We have not very much of that to boast of, I am afraid. I will not try to catalogue the things that we have. I take it for granted that I am in the presence of the makers of scrap-books, and in your well-filled scrap books you may have inserted at some time or other a speech of welcome in Chicago to some body of men or wo-

men—it doesn't matter which—and you have saved that sample of rhetoric as a fine illustration of the highfalutin and the bombastic. If you have such a choice excerpt in your scrap-book, please look it up, and ascribe it to me, and adopt it as a substitute for my speech of welcome.

In that speech of welcome which demands the highest order of elocutionary ability, you will find that we have some very high buildings, and that we have some long streets, and some very dirty alleys; and that we have Lake Michigan, and that we have the Lake Shore drives and avenues, and things galore. Well, I don't take much joy in welcoming you to all that. You can find them out for yourselves. I do take some pleasure in reminding you, at this beginning of your deliberations, that you are in a city that was the home and the workshop of Eugene Field. I do take pleasure in reminding you at this beginning of your session, that you are in the city, the mental climate of which was modified and rarefied by the ministrations of David Swing, a man who, to a remarkable degree, was able to marry art and ethics, to combine religion and poetry, sculpture and spirituality; and I take it that such a reminder will prove a more benign introduction to this city, of you who are here assembled, than any of the statistics of trade or the figures of commerce.

However you may class yourselves you belong to a class that deals with the most intangible of verities, the most elusive of commodities that the human mind can engage in. You deal with words. What so vanishing as words, what so elusive as phrases? What so fugitive as sentences, what so passing as speech? And yet you, at the same time are dealing with the most lasting things in history, the most permanent things that the human mind engages itself with. "Art is long and time is fleeting," says the Greek; but his art is dilapidated and broken and survives only in fragments and pathetic torsos, while his words abide in their completeness and their wholeness, and the Greek speech is about the youngest thing that the human mind deals with to-day. The Roman Empire, one, two and more of them, have collapsed and vanished; they are scarcely things to be studied, so lost are they; but the Roman speech, the Latin



tongue, is still a solid asset in human nature invoice of to-day.

And so I welcome you who deal with the primal worth of the ages, whose business it is to use the most indestructible counters of human thought and feeling. I welcome you into the city of Eugene Field and of David Swing.

Now I had better stop right here, for I am afraid if I go any farther I will forget my mission, and will cease to speak words of hospitality and welcome, and will drop into my old habit of lecturing you and preaching at you. The temptation is very great. I think I have waited for many years for a good fair chance at the Elocutionists of America. (Applause) and I am frank to confess, Mr. Chairman, that I am withholding the using of this splendid opportunity only from my sense of the courtesies due you. I like your business, and still I don't like the way many of you work it. (Laughter and applause). I believe that the human voice is the most superb instrument of music. I believe that vocal interpretation is the only interpretation that can reach the innermost meaning of the masters in literature; and so, of course, I must believe in you. I do believe in you very much; but that is the very reason I suffer very much at the hands of some of your ilk that are not here to-day, (laughter) and they never come to the national conventions. I am not speaking to that company, Mr. President, but there are some folks around who elocute, to the suppression of which you are here gathered to-day; and I can only welcome you in this high task of elevating your calling into the high spiritual vocation which it ought to be.

I have said that vocal interpretation is the only adequate interpretation of the thoughts of the masters, and so it behooves those of us who deal with the voice, whose only instrument is the wonderful little mechanism deposited in our throats—it behooves us then to heed the suggestion of Browning, who says somewhere, "You give me mind and I will bring you meaning;" and the meaning that you are supposed to interpret, to carry to your audience, can be found and consumed only by and through mind; and the true interpretation of literature is never a thing of mechanics, still less is it a thing of the tailor and the dress-

maker and the barber. It is never a matter of gymnastics; it is always a matter of soul, a matter of heart, a matter of experience. Only those who have burrowed deep to the roots of things, can bring up the deep meanings in literature that it is your business to interpret. And so I welcome you as students of the imperishable treasures of the race, as co-workers of the great makers in culture, the poets who, again I say, can be interpreted only by those who have gone with them into the deep places of life, who look life squarely in the face, and bring an element of sincerity to its interpretation; who have taken such counsels of the Almighty that they have entered into his secrets, which are ever the secrets that are known only to the single minded, the single eyed that Jesus talked about, of simplicity and sincerity. Those are the conditions under which the great poets have wrought. Those are the conditions only through which their message can be understood; those are the meanings by which their message can be interpreted.

Now I think I had better stop, or I will go farther and get deeper into it, and forget my mission of extending to you indeed a sincere welcome. I think I have a right to speak for a certain constituency in Chicago, for I have been hanging around these corners for a quarter of a century. I have been more or less blessed with the companionship of the men and women who have helped give to Chicago something of its relish for poetry, for music and for art. I think I have some reason to know our needs, and it is out of the sense of our great need that I bid you welcome into our city, hoping that you will do something—you can't do much for us—none of us can do much for the other fellow. We must do it for ourselves; but I trust you will leave behind you a little impulse that will be felt in some quarters, and which will help some of us to an occasional relish for the priceless things in literature, for the deathless elements in poetry, for the redeeming and recreative power of art.

Far be it from me to forget in this presence that one benign mission of your profession is to ameliorate the intensity of life: I believe in comedy as I do in tragedy, and I am profoundly grateful to any one who gives me a good laugh. I am indebted to anybody, or bodies, who brings to the surface the sense of humor, that glimpse of grotesque

by which the Almighty enlivens a too sombre world. It serves as a buffer, you know, to break the shocks of life; it is the spring that saves you from striking the hard edges when you go through the pitfalls of life. So I am glad it is given to you to play with the human emotions, to deal with I will not say the light or trivial, for that is not the characteristic of true humor or real wit—but to play with the fragmentary. I imagine that somehow the Infinite mind must be relieved often by a sense of the grotesque. We might break the heart of the Infinite with our meanness and our weakness if it wasn't so funny, if it wasn't all so silly; and He knows that it is silly and that it is funny, and that we are grotesque because we are really fragmentary and imperfect and undeveloped as yet; and so He has patience with us, and we must have patience with one another.

I welcome you, therefore, as interpreters of the comic as well as of the profound, both of which it is our privilege to enjoy.

But let me end my little scold, for I want to be remembered, if I say anything worthy of remembrance, as holding that your art is not a thing of externals, it is not a thing of mechanics; it is not a thing of gymnastics. I have in mind a man now gone to his reward, who had a strident voice, a grotesque body, a most unaccountable accent, an intolerable gesture, and still I remember hearing him accidentally drop on to that little Emerson quatrain about a flower, and he delivered it in such a way that a deep hush of silence fell about him, and the audience were brought to their knees. How could that be done, when in his case all your rules were violated, and all the mechanics of your art ignored, when he could not successfully control the first elements of what you call good reading, but that simply his soul was attuned to the thoughts of the poem, and his heart had been baptized in the sanctities of life. He forgot his voice, and his arms and legs, as was most evident. He made poor use of all those, but he was possessed of the poet's thought and touched with the poet's vision, and he was able to re-make what a poet made. And that is ~~our~~ <sup>your</sup> business, and it ought to be our business, Bro. Dewhurst, and it ill becomes us to lecture this company who so ~~unprofitably~~ <sup>unprofitably</sup> trail in our business.

I am glad you are here. (Applause.)

**THE PRESIDENT:** I am sure that Bro. Jones would not have felt so timid to venture upon some of his remarks if he had attended one of our Association meetings such as we shall have in the next four days here, and heard how heavily we bear down on the same things and in the same way. I have no doubt that while he has impressed upon you that elocution is not a thing of mechanics yet that he would not think it a bad thing if the external were made to work in accord with the internal, and that is part of your labor. You have appreciated the words of the Doctor, I am sure, very greatly.

The President briefly referred to Illinois as being the state of his birth, and spoke in grateful remembrance of the Rev. Henry W. Thomas, who had officiated at the marriage of Mr. and Mrs. Pinkley, a circumstance which he very vividly recalled. He then referred to the absence of Mr. Thomas C. Trueblood, who would have been present at this meeting had he not been prevented by imperative duties elsewhere, one of them being preparation for attendance of the N. E. A., at Minneapolis, before which body Mr. Trueblood was to appear as the representative of the N. A. E. in the "Spoken Word" section.

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#### PRESIDENT'S ADDRESS.

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VIRGIL ALONZO PINKLEY, CINCINNATI. O.

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*Ladies and Gentlemen, Non-members and Members, Active and Associate, of the National Association of Elocutionists;*

We extend to you a most cordial greeting. Let us all do what we can to make this, the Eleventh Annual Meeting of this organization, one of pronounced pleasure and profit. It has been our endeavor throughout the year, with whatever of time and strength and resource we could command, to increase our attendance, our membership, our efficiency.

Members or visitors who come to us this year, from the far-off Golden Gate, will wish to reap golden returns, as a

recompense for the long, laborious and expensive journey. It is our belief that at no time in our history has more careful preparation been made to insure some rich reward to all who come, whether from Gulf, or Sea, or Plain, or Mountain Range.

At our Detroit meeting, in a Presidential address, which for fruitfulness of suggestion we have never heard surpassed, these words were used: "Such an organization as ours ought to set a good example in the matter of programs. The formation of a good program, so as to secure unity, variety, progress, relief, climax, is itself one of the highest applications of the art principle."

Now that we have this same eloquent Ex-President acting in the capacity of Chairman of the Literary Committee, have we not good reason to believe that these five days will be filled with rarest treasures for both mind and soul?

That address of Prof. Chamberlain's at Detroit has been bearing fruit from the day of its delivery to the present hour. When you return to your homes, open the Report for 1896, and re-read it, and note the number of its suggestions that we have carried into execution, and observe what a large part of the very life of our more recent meetings has resulted from our wise hearkening to his sage counsel.

An address on an occasion like this, we take it, should outline a policy; showing how we may grow. That we might avoid the crime of unconscious plagiarism, we perused a number of the addresses of our predecessors, and now we feel that *conscious* plagiarism is almost unavoidable if we attempt to carry out this ideal object of a Presidential Message. It were safer, perhaps, to review old suggestions, and emphasize them by repetition, than to try to make new ones, which peradventure would prove to be the oldest of the old. One thing we feel sure we may safely do, which will questionless yield rich returns, is this: let each member resolve himself into a committee of one to make a note of that which impresses him or her as being the most intensely interesting and valuable of the proceedings of this week,—proceedings which he feels are only well begun, and are capable of profitable development. Then let him, early in the Fall, deliver to whoever may then be Chairman

of the Literary Committee, the essence of his observations and desires.

For example, some paper or address contains some point of vital importance, upon which the members pounce with avidity in open discussion, but which the inexorable gavel, inspired by an inexorable law, or by-law, brings to an end just when all of you who have not spoken desire to speak, and all who have spoken wish you had another opportunity. In such case, let it be our business to treasure up this fact in memory, and bring it to the notice of the Chairman of the Literary Committee. In our opinion there is no one feature of our sessions more fraught with value to the members than these open-floor discussions. As teachers of elocution we lay, as a rule, too little stress on the worth of practice in extemporaneous speech. To think on one's feet,—and to think well and to speak well,—what a power! How we admire it when we see it and hear it, and how we wish we were equal to it! You were thrilled by the opening addresses of our presiding officer, both at Detroit and in New York City, because what he said came hot from head and heart.

Your speaker, if you will pardon reference to self, in all his public work has read from manuscript but seldom, preferring the earnestness and naturalness of look and voice and manner which is born of spontaneity, rather than the greater polish and precision which may accompany the written word. And it was our high ambition to deliver this message to-day in words inspired by the spirit of the hour, but at our Buffalo meeting, while speaking extempore, we inadvertently used the word Convention, when we meant Association, which produced from a listener sitting so near that we could hear, this heartrending exclamation: "Oh! why doesn't he say Association?" The look of torture which accompanied the exclamation haunts us yet. The fear of committing a crime as heinous, more heinous, if possible, has had its influence in causing us to put this message in writing.

To speak seriously, there are few of us would trust ourselves, on an occasion like this, to speak, at least without notes. Only a Mackay, who for years, as an actor, made so many encore speeches that he became accustomed to thinking on his feet; or a Chamberlain, who, as a minister,

has learned that art, could feel sure that what he would say would bear inspection. It is difficult to quit when one is through, even when one reads what he writes. It requires a vast amount of careful preparation to enable one to speak well,—extemporaneously. An off-hand speaker is in great danger of quitting before he is through, or of speaking on long after he should have stopped. We cannot always judge of the length of a paper or of an address by the number of the pages it fills, or of the time it takes to impart it. A five minute effort is long, if empty; a thirty minute one is short if full of thought. Thus weighed, our predecessors, with or without manuscript, have been brief enough.

Would you possess this power of spontaneity of utterance? While few do, we believe that many may. But whoever would must pay the price,—much preliminary thinking, and practice, practice, practice. Patrick Henry made quite a failure of his first public effort. Henry Clay had his troubles. Roscoe Conkling said it cost him twenty years. No sculptor works more painstakingly than did Wendell Phillips on his *Art of Speech*. The sublimest outbursts of oratory the world has ever heard, were the offspring of long, patient, thorough preparation, e. g., Webster's reply to Hayne. To make words, which you are phrasing as you stand, have the look of sincerity, simplicity, intensity, so essential to true oratory, requires much more time and toil than it does to write a manuscript—like this. Spontaneity of delivery presupposes a mind that, by much reflection is so full of the subject that the owner knows that words will come in which to clothe the thought. And it does seem that when one is thus en rapport with his theme, and mentally in possession of, perhaps, a dozen synonyms for any word he needs to use, that, under the true inspiration which a sympathetic audience can supply, he often chooses *the one right word* more unerringly than when he coolly puts his pen to paper. Filling the mind full of something to say, and finding frequent opportunity for saying it—that is the surest road to success in this much coveted art of speaking upon the spur of the moment. We fervently believe that there is no one direction in which these meetings can do us more good, than that in which our thought is this moment carrying us. We welcome, therefore, every

move so far made, by this body, to supply these opportunities. Thus the Question Box is a factor with which we would not part. We would rather have more of it than less. During the year we would do well to jot down in some place where there would be some possibility of finding what we jot, those questions which we most desire to have discussed, and when the hour is ripe, drop them in the Box. And such questions as are asked and unsatisfactorily or incompletely answered, if we deem them worthy of further attention, we should deposit for added airing at a future meeting. We have noticed through the years, a disposition to shorten our papers and lengthen our time for discussion. This we think entirely commendable. A thirty minute paper or address gives us the view of but a single reader or speaker. The same amount of time, in open discussion, under our three minute rule, introduces us to the views of at least ten speakers, and sometimes the speaker from the floor says more in his three minutes than the reader of the paper says in thirty. If we deviate from the present proportion of adjustment of time, let us limit the time of the favored few who appear upon the program, and extend the time of the unannounced many who will thus be favored by a greater opportunity to cultivate the art of thinking on the feet, and of giving expression to that thought.

Another element which we believe has, in no small degree, contributed to the success thus far achieved, is the social one. What strides have we not made in the cultivation of a feeling of good fellowship? We have heard it often said that for strife, envy, backbitings, that there are no two professions that can compare with those of music and of elocution. These things were said in the days gone by. They are said, sometimes, in the present day, but the members of this Association do know that they cannot be said with so much of truth as when we launched this National movement in New York City ten years ago.

It is a wholesome thing to get acquainted with one another and find out that he or she knows as much as we—probably more. Then, too, when we get acquainted with the other man, we find, as a rule, that he is better than we thought, in fact a pretty good fellow after all. We have



never met Mr. Growloby, but we have heard of him. It is easy to *hear* of Mr. Growloby, you know. That kind of information is a swift traveler. We would go indefinitely thinking Mr. Growloby a terror, were we not brought together thus. Were we to meet Mr. Growloby only casually, and see the line of care at the corner of his mouth, and hear the rough edge of wear in the quality of his voice, we might think Sir Carper & Co. right in their judgment; but, come together, mind to mind and soul to soul, as we do here, and how frequently we find that the rough exterior of the reputed Mr. Growloby is but surface deep, and that when we learn the real truth, he is one of the staunchest supporters and promoters of our cause. Then, too, how often have we felt that rough exterior of ours being modified for the better under the magic touch of the hearty hand-shake, or the cordial "howdy do" of one whom we had *thought* distant, selfish, cold.

It will not do to predicate too much on simply outside appearance. A casual acquaintance said to his companion, "Mr. Johnson, look at that woman sitting over yonder. Isn't she homely? Isn't she positively, downright ugly? Doesn't it make your teeth ache to look at her?" Mr. Johnson's reply was: "I'd have you know, sir, that's one of the best women in the world, sir. That woman's my wife, sir! I'd have you know also, sir, that beauty is only skin deep, sir." "Then, Mr. Johnson, said the acquaintance, "Why in the name of goodness don't you skin her?" That our social side has received careful attention by the planners of this program, we have full assurance, in testimony of which we quote this postscript from a recent letter: "One event of Convention week is sure to be a distinct and immense success, that is the reception on Tuesday evening tendered by Mr. and Mrs. Jolin Farson."

Those of you who had the good fortune to attend the social function held at the handsome home of our good friend, Sir Alfred Goshorn, of Cincinnati, will feel prepared to anticipate something of the pleasure which awaits us to-morrow evening, and we thank our hosts in advance most heartily for their hospitality.

The ethical aspect of our work has not been overlooked. What a wholesome development is embodied in the

search for, the discovery and use of the most fitting style in which to deliver that of which, when delivered, we should not feel ashamed! What a joy it is to observe the evolution of the emotional nature! To see the enkindling of a wholesome imagination! To behold the glow of the soul of the expressionalist, as he gives utterances to pure, inspiring, ennobling sentiments! You who were in attendance in New York City in 1892, and have been meeting with us with some regularity since then, can testify to the great advance in the ethical as well as the literary merit of the material which those who appear before us select for presentation. There is a much smaller proportion of the members of our profession to-day who would have the temerity, or the inclination, to deliver in our presence, compositions so wholly lacking in moral or intellectual worth as were some of those to which we listened in Columbia Hall in 1892. Not only have we made great advance in the merit of the material, but also in the manner of its presentation. Papers have been read, and addresses made which have caused us to think, and right thinking is commendable and profitable. We do not see so many meaningless gestures now as we did in '92. Reciters do not strike so many poses simply for the sake of posing. There is a great difference between art and artificiality. Art in elocution is science put into word, look, act, attitude. Art involves exact knowledge of what to do, and how to do it. Artificiality makes exhibitions of us—not an exhibition of one's best self but of one's worst self; not of the educated, refined, dignified self, but the ignorant, crude, vainglorious self. When one does not know, and does not know that he does not know, one has yet to be introduced to Art. When one does not know, and knows that he does not know, we may take it as a sign that he has had an introduction to Art, and is in that state of wholesome unrest that is calculated to incite him to acquire the art. When one knows that he knows, and knows that he can tell what he knows, and make others feel and know it too, one has not only been introduced to Art, but has made art his mouth-piece. One of the most serious features of that state when one does not know that he does not know, is the fact that there are



so very many things that he does not know that he does not know.

One of the most favorable features of that state when one does know that he knows, is the fact that he knows there are so many things that he does not know. True knowledge is modest. While it is true that we have made decided progress in the character of the compositions we choose, and in the manner of presentation, we feel sure that you will bear us out in the statement that there were numbers at our last meeting which, because of their inferiority in a literary way, and their unscientific treatment, were not worthy of our time and attention. When you travel hundreds of miles, and make many sacrifices, financially and otherwise, and when you are so weary and so hungry, you merit the best that we can give—in papers, addresses, readings,—in every way. Nor does this work injury to any one. All, in time, may have a hearing. Those who can give us of the best to-day, will soon give place to those who will then be in their prime.

Everybody, without waiting, has his chance, *ber* chance, in discussions, and if everybody does not avail himself of the opportunity, everybody should find fault with nobody but himself.

And, ladies and gentlemen, brothers and sisters, this seems to be an opportune time for announcing our views on the question of office-seeking, (if there is such a thing within our ranks), and of office-holding.

From the time of our organization, your present President has been an earnest advocate of rapid rotation in office holdings. He felt that this should be especially true of the position of Presiding Officer. The Chair is one so fraught with fame, and peace and ease, that our stalwart and ambitious associates should have a part in the emoluments and the joys which the office brings. Nor is this satire. It is a position that any one of us may well feel proud to fill,—if he can fill it. It is a position for which we should permit no candidate to lobby, were it possible to conceive of anyone worthy of so high a place being so disposed. Would we not be looking a long way ahead, and steering clear of dangerous shoals, were we, as individuals, and as a body, to set ourselves hard against the practice of

*any* candidate directly seeking votes for *any* office within our gift. Should we permit any one within these walls to come to us with a private grudge, and say he did so and so to me, months and months ago, now I want you to help me defeat him. I want his place. When we meet but once a year, and there is so much to be done worthy of the doing; so much that we may do one for another that is truly helpful, we should steer very clear of political practices that would be unseemly in a gathering such as ours. It would be much easier to leave this unsaid than said. In the words of Brutus, it is our love that speaks. As an organization we face no greater danger than the one now under consideration.

As your Chairman, we felt it our duty to learn from as many members as we could, what they thought could be done for our betterment. We were sorry that our time would not permit us to seek such information from you all. To these queries, many replies are received. And as one of them bore on the very subject under consideration, and spoke in terms easier to understand than ours, we quote, with his permission, these words:—"I shall be glad to do anything I can to help the Association. It is a good movement,—a needed movement, and every one who wishes well to the cause of higher education, and especially every one who wishes to see the work of elocution ennobled and given its deserved place in the educational system of the country, ought to be ready to push the cause along. That is all the interest I have in it, as you know I have no ax to grind.

I was able to see some breakers ahead last summer in the shape of personal animosities and petty piques. The N. A. E. can stand anything better than internecine warfare. Personal jealousies and clique spirit cannot but plant and nourish the microbe of death.

As a united band of brothers and sisters, who are willing and determined always to subordinate the personal and private advantage and honor, to the advancement of the general good and helping the great cause which all surely have at heart, the N. A. E. can do an immense deal for the helping of each of its members, and the securing of better methods, and better recognition of the value of our

work. The danger is, I think, not so much that there may be open warfare, as that the disgruntled may, through pique, draw out of the Association, or absent themselves. The organization ought to be too large and strong for any *one* to dominate it, and I should like to see every member feel, as you did last year, that an honor or recognition that does not come unsought, is not worth having. I saw considerable indication last year of log-rolling and electioneering. In fact, I was myself approached by two members, at least, with requests that I would vote for them. Here I think I see a rock ahead. My own impression is, that effort to secure help, or to aid another through favoritism, or to work against any one for private reasons, ought in some way to be eliminated. *Out* on all personal pique and uncharitable narrow-mindedness, say I! Yet, considering how wide a range of territory is represented, and that individualism has run rampant so long in our profession, I think the conventions have been most gratifying in the absence of objectionable elements.

I am looking forward to Chicago, and hope nothing will prevent my getting there, or occur to mar the highest success attainable under your administration."

To all of which let us add a hearty amen.

At our last meeting in New York City, the President said, substantially, this: "This is our second year in the chair; we believe two years should mark the limit of tenure of the Presidential office. Therefore I announce myself as not a candidate for a third term. We liked the spirit in which he said it. May we, without offending any friend, or without making any foe too jubilant, after sincerely thanking you for the high honor you have conferred on us, assure you that we will most willingly transfer the crown to any head you, in your good judgment may select. Any work you may be pleased to assign to me, however humble it may be, shall be attended to with no less care and no less good cheer than that with which we have wrought in our present exalted station.

To return to the matter of programs, if it were possible for the Literary Committee to avoid putting on the program a single unworthy number, no doubt the Committee would do so. We recognize the difficulties they encounter, and we certainly appreciate the efforts of the program

W. H. U.

makers. As the love of knowledge grows apace among us, and as the standard of excellence which claims our admiration advances, the Literary Committees will find themselves less likely to be besieged, and beseeched, and beguiled into putting on the program selections which even if well presented, are not worth presenting, for the number of applicants with poor taste in such matters will be fewer. Then the very fact that the general tone of this body is heightened; its taste exalted; its knowledge of the Science underlying our art increased; its ability to convey its knowledge enhanced, will make the few whose work would bring discredit upon us, have a commendable fear of asking for the opportunity. Every member in this Hall this afternoon, who was present at the reading of a paper at one of our meetings, which contained a number of illustrations of gestures that were ridiculous, because so foreign to the thought to be expressed, will recall the effect upon a reciter who followed. She was an actress who had never made a study of the science of pantomimic expression, relegating that part of the performance to impulse alone. Against how many actors and actresses and elocutionists might the same charge be brought? Now that she saw, by actual demonstration, how absurd movements may appear when divorced from reason, and realized how many such as she was in danger of making during her recitation, her embarrassment became distressingly noticeable, and her rendition was, doubtless, far inferior to that of which she, even without her science, was ordinarily capable. There are those yet, who seem to think that impulse is infallible; that if you understand the thought you are to express, and have the feeling which the thought involves, that your delivery will be in all ways just what it should be. Such a theory, however, is far from being tenable. Weak voices should be given strength by processes which will make them strong; harsh voices grow melodious only through proper cultivation. A stiff body, not so much through right thinking and right feeling, as through right practice and right doing, becomes plastic and obedient. Then, after the voice and the body have, through scientific treatment, been brought to such a state of perfection that they are capable of giving adequate utterance to the best that literature contains, the possessor of these is not yet

sure of giving such expression unless he knows what speech and gesture is best suited to such expression. Thus we see how absolutely essential Science is to Art. Even instinct is not always an unerring guide.

You turn a sharp corner on an icy sidewalk; your feet slip; instinct, outstripping reason, says stiffen yourself and escape the fall. Before reason has time to act, you and your instinct lie bruised upon the walk. An intoxicated man, or a Simon-pure Delsartian, would have been already relaxed, and would have gone down with great grace and ease.

As we advance in knowledge and in power, we will be putting ourselves on a plane where we shall deserve and receive respectful recognition from the scholarship of our land. In what professions can you find so little expected or required of its members as in that of elocution and acting? You would not have a man cut off your arm without his knowing something of the science of surgery. In fact, the law steps in and says, you shall not practice surgery without your certificate or diploma. Ohio laws go further; We quote the following:

"Under the present statutes, a young man who seeks to matriculate at a regular medical college must have a diploma from some recognized high school; a certificate from some reputable private teacher, or must submit to an examination before he can enter the medical college. By this it is meant that he must have the equivalent of a high school education before he can enter upon the study of medicine. In addition to this, a student graduating from a medical college must go to Columbus and pass an examination before a medical board before he can receive a license to practice. It will be seen from this that the procuring of a license to practice medicine in the State of Ohio is something that can only be done by strenuous effort."

Now, while we would not advocate so strict a standard for matriculation in our Schools of Elocution, it does seem as though our requirements for graduation should be as exacting as are those of a Medical School for the simple act of entrance upon their course of study. Your dentist must have his credentials. The school teacher cannot be employed unless he holds a statement which says he has a

right to teach. But any one can teach elocution, anywhere, whether he knows anything of the Science or not. Cannot this Association take some step to better this state of things? If those who treat our teeth must have the sanction of the law, why can we not invoke the majesty of the law to protect us against those who would recklessly, in an elocutionary way, take charge of our voices, our bodies, our minds, our souls. Would not the loss of a voice be as great as the loss of an arm? No one should be allowed to teach elocution, or reading, or oratory, or acting in this country, inside or outside the schools, unless he has a certificate or diploma from some source of recognized authority.

We need some way, also, in which we might regulate at least the amount of professional service that we may give for nothing.

Nothing can be more detrimental to the cause of Art than for artists to find themselves surrounded by many persons who are so eager to sing or recite that they will do it for nothing. Those who depend upon their artistic ability for their living, find it often hard to make a living because of this crying evil. We may be driven, some day, to form a Union by which to protect our interests as teachers and as public entertainers.

Our churches, even, might take a high ethical and financial stand on this subject by reasoning thus: If we give those who entertain us, something for their services, and make our pay commensurate with their work, there will not be so many poor readers nor so few good ones. Our people, when they know they will hear something worth hearing, and in a worthy way, will attend the entertainments in larger numbers. We will make just as much money as now, more, perhaps, and we will be encouraging art and artists, and that means greater education, greater culture, greater refinement, better men and women. We feel sure that many churches do not see this in its true light, or they would not so often be guilty of trying to get something for nothing. We should be glad to hear from this Association on this subject at some time during the meeting.

Money makes money, sometimes. With a greater expenditure of money in certain directions, we feel sure it



would pay us a large interest in revenue. We should have a larger allowance for Extension work, for example, even though it should mean a dollar more a year in dues. Far better than an advance in initiation fee or annual dues, would be growth in our membership. There is no committee connected with our work which can do so much in this particular as the one on Extension, if we can only put at its disposal the means whereby to do the work. There *is* a way in which every member of our Association *can* assist, namely, by word or pen or print; in public announcements when giving entertainments, in private conversation, on programs, in circulars, in articles for newspapers, magazines, in catalogues of your Schools, say something of the work of the Association, tell when and where it meets, urge people to attend and identify themselves with the good cause. Where there's a will there's a way, and if your heart is in it, your head will be ingenious in discovering legitimate means for securing this much desired increase in our list of members. We verily believe that if this suggestion were acted on, faithfully, by our present membership, that 1903 would see our enrollment trebled at least. Of course in doing this you will not seek self aggrandizement; you will conscientiously keep your names in the background; you will not let your right hand know what your left hand doeth. If you do ill, both your hands will know it, and so will all the hands of all the neighbors, in a reasonably short time. That is as it should be. Wrong doing should be punished. If you do well, keep quiet, and your neighbors will keep quiet too. Look to the life to come for your reward. The good that men do lives after them, the evil is oft interred in their bones, or do we misquote?

We are, by birth and habit, thoroughly optimistic, not misanthropic, not cynical. What shocks we have had in life have not embittered us, but common observation forces on us the fact that there is in human nature a tendency, now and then, to overlook our own vices, and to overlook the virtues of others; to too quickly condemn the act of one whom we do not like, and too slowly make amends if we find we have wronged a brother. Failure is as bitter to us, as it is prone to be sweet in the eyes of our enemies.

If a person sees a subject in the light in which we view

it, we feel predisposed to think well of his judgment. And yet it would be cruel to rob us of our conceit. Poor, indeed, would some of us be without it. 'Tis well that in youth we are amply endowed with it, otherwise we would grow mentally round-shouldered ere the meridian of life is reached. The man who boasts that no man can flatter him is flattering himself while he boasts. Pride, 'tis said, goeth before the fall, but without a certain amount of pride, the fall would come first. We naturally admire a little large man more than we do a large little man. Smallness of stature may be atoned for by fullness of mind and largeness of soul. We believe that wrongs will right themselves; that truth crushed to earth will rise again; that God lives and reigns, and that His Government will endure. Quoting from our poem entitled "The Grumbler from Grumble Valley," our optimistic friend voices our sentiments when he says:

More of sunshine than of shadow,  
Ef you'll notice, day by day,  
Will be found along the journey  
Lightin' up the trav'ler's way.  
We should never fear ner falter,  
With a hand above to steer,  
We should do the best within us  
Have a heart that's full of cheer,  
Fer the Lord, in lovin' kindness,  
Leads those willin' to be led,  
May his blessin' rest forever  
On the uncomplainin' head.

There is such a thing, however, as righteous fault-finding. Have you heard anyone complain that some of our members, especially in their recitations, are very indistinct? We have, often. At Buffalo, Mr. Elbert Hubbard, of East Aurora, N. Y., gave us a talk in a simple, earnest style, without the least show of effort, and yet every word fell upon our ears with such distinctness as made listening a delight. Some of our orators and reciters who call themselves specialists in the Art of Elocution, could not be heard. What is the cause? Is it that they employ some strange quality of voice, unlike themselves, unlike anything with which we can compare it? Is it because they do not use their articulatory organs well, or fence their voice in with their teeth and lips, thus preventing it from coming

straight to us? We should have a critic appointed, from day to day, to observe such deficiencies, and suggest some remedy. We would not deny the critic the privilege of also sounding a note of honest praise; for, broad criticism unquestionably does embody commendation as well as adverse comment.

Cannot this National Association of Elocutionists also give Ortheopy a helping hand? Can we not secure the enactment of a law whereby the man who invents a new system of diacritical marking, shall be incarcerated in the penitentiary for life? What right had Funk & Wagnalls to make the millions of us learn their untranslatable hieroglyphics, in order to know how they intend a word to be pronounced? Then are not our orthoepists bowing too profoundly to the law of ease of utterance? When the International converts horrôr into horrer, and terrôr into ter-  
rer, we feel that these words have lost their spine. Horrer is to horrôr, as a dandified dude is to a full grown, rugged man. If terrôr is terror, why isn't furôr furer? Quien Sabe? Who can tell? Let us have an orthoepic reform. Let us agitate the establishment of a standard that may stand awhile. Then there is the subject of terminology. It does seem as though it were an interminological one: a terminal that will not terminate. Nor will this paper terminate unless we close the door upon many questions of reform or advance that come trooping to the mind.

This Association has done much for which it may be justly congratulated.

It has banished so many jealousies, so many forms of littleness; it has done so much to establish among us a high standard of professional ethics; so much to cultivate within us a love of the true, the pure, the beautiful in thought and deed; it has done so much to commend our profession to the thinking world by putting the cause of elocution on a higher educational plane; so much to cement in closer bonds of brother and sisterhood the disciples of the Science and Art of the Spoken Word, that we feel that it deserves the right hand of hearty good fellowship and co-operation on the part of the Profession at large, and on the part of all related Professions. To the good old N. A. E. let us say—God speed thee.

## MONDAY EVENING.

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VIRGIL ALONZO PINKLEY, PRESIDING.

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1. Miss Martea Gould Powell, Denver, Colo.  
    "A Kentucky Cardinal" . . . . James Lane Allen.
  2. Miss Corinne Cohn, Evanston, Ill.,  
    "Monsieur Beaucaire," . . . . Booth Tarkington.
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## SESSION OF THE MAIN BODY.

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TUESDAY, JUNE, 24, 1902—10:00 A. M.

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The President in the Chair.

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## ORAL ENGLISH.

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HENRY GAINES HAWN, BROOKLYN, NEW YORK.

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The task I have dared attempt this morning is an unenviable one; unenviable because I must pose here as a teacher of teachers. I shall not be the least apologetic, because, when the teacher has finished,—and I have just a half hour assigned me—the pupils have the same time in which to answer back. My task is a difficult one, because I am to attempt to condense for you, into thirty minutes' time, the substance of a course of twenty-four lectures delivered in Brooklyn, before the Brooklyn Institute of Arts and Sciences.

The topic, as you see, is "Oral English." I want to

prove to you, that the elocution of one's mother tongue is the most vital, the most misunderstood, and the most neglected part of education (applause); and it is largely our fault. Do you realize that the whole educational world is clamoring to-day for just this art, and yet dare not employ us to teach it? The "New York Saturday Times Review" has frequent editorials—clamoring for better English. These articles are headed, "Better English in our Schools," "Good Speaking Rare," and yet not one of those editorials, and not an educator in this country that I know of, outside of the teachers of the Art of Elocution, has suggested a remedy. It is a most peculiar condition of things.

I know that I shall leave this platform wishing that I had not said many things, and regretting that I have not said a dozen and one things that I wanted to say to you.

From this town of Chicago, a gentleman named Professor Damon, of the Chicago University, came to New York and gave lectures before the Public Schools and the Boards of Education, touching upon this very matter, and he has suggested as a remedy for this want of expressional English—what do you suppose? Grammar! To which I replied, in a communication to the New York Tribune, as follows—I regret the gentleman is not here this morning, for I would be glad to answer him on his own hearthstone. The clipping is as follows:

### "GOOD ORAL ENGLISH.

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THIS, A CORRESPONDENT SAYS, IS NOT ATTAINED BY GRAMMAR STUDY.

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*To the Editor of the Tribune :*

Sir: The demand for better English instruction in our schools and colleges has become universal, and the gratitude of all educators is due to such journals as yours, which concern themselves in this all-important matter.

This plea for a more thorough course in the essentials of English speech, is made periodically, and it occurs to me that the results would be more evident if those who enter

these reiterated protests would occasionally suggest a common-sense remedy.

Your synopsis of the lecture of L. T. Damon, in your issue of August 28, places this gentleman on record as stating that the "cure-all" for this educational evil is the study of English grammar and composition. He distinctly says that the emphasis should be laid on these two studies and not on rhetoric.

In common parlance, composition and rhetoric, considered as descriptive of studies in a school curriculum, are synonymous terms, but if the technical meaning of the word rhetoric be employed, Professor Damon falls into the same error made by other would-be reformers along these lines. This is a little to be wondered at in his case, as he seems to have such a clearly defined idea as to the practical worth of "good, every-day English." He says that our high-school pupils, in entering upon the duties of life, have "that effectiveness impaired if they talk incorrectly and obscurely."

This is emphatically true; no one thing so mars or makes a man as his manner of speech. He is judged intellectually and socially, almost solely by his oral English. What then? Good grammar, essential as it is, and an understanding of the laws of construction in composition will not make good "every-day English" if it be spoken. Oral English is something more than all of this; it means correct enunciation, pronunciation, pause, emphasis and inflection! Thus rhetoric, in its primary sense, is the great desideratum in all educational work.

The old dictionaries give this definition to "rhetoric:" "the art of speaking with propriety, elegance and force." Why place an embargo upon the very study which means the attainment of that for which a closer application to grammar and composition is recommended? Of what avail will it be to our high-school pupils if they speak with grammatical accuracy and correct construction, if they cannot pronounce the simplest words with propriety?

Good grammar will not atone for a strident, rasping, throaty, loud or vulgar voice. As the result of a good education nothing can be of the same importance as good oral English. Then let it be taught, not by the synthetic sys-

tem, from grammar upward, but by the analytic, backward from oral English to grammar. This is nature's own method in the acquisition of language. All of this means that the study of common-sense elocution is the one crying need of the schools of the day, not the elocution the very mention of which makes one's flesh creep; not the dramatic recitation, still less the Greek statue pose; not physical culture, whatever that is, but the art of uttering in a clear, well modulated, unaffected voice our every-day thoughts in every-day English. Truly yours, H. G. HAWN."

Now, ladies and gentlemen, this gives me the text for what I have to say. You all remember the story of the Dutchman and the countryman. The countryman had a dog, and the Dutchman asked him, "Will that dog bite?" "No." "You know that he won't?" "Yes." "You know that, and I know that, but does the dog know it?" Let us teach the educational public that we will not *bite*. Let us show them by our preaching and by our lives that our art is essential, a fundamental essential of all education; and more than that, that it must be taught consciously, not by an unconscious process. Of course you know this, you have all thought it out in the midnight hours for yourselves; but I am sure that in voicing it for you, I shall be able to encourage you, as I myself am encouraged daily by the outcome of the ardent, painstaking work which I am called to do for twelve months of the year.

The most essential part of good language, and this applies not only to English, but all human speech, is *voice production*. Do you realize the fact that dictionaries are perfectly worthless in the hands of any other than the elocutionist? The dictionary can tell you nothing, believe me, but the placing of accent. You cannot draw any diagram of a tone, or make any picture of it; it requires an *oral illustration*; there is no other way to get it. For instance, suppose you look in the dictionary and find a diacritical mark over "a" in "ask." If you are accustomed to say "ask" (like "a" in "at,") (illustrating), you will say "ask;" if you are accustomed to use "ask" (with the "a" as in "father") (illustrating), you will use that. There you are, between the devil and the deep sea. So, believe me, there is no way

in the world to impart or learn language except by audible tone, and yet, instead of ranking as the dignified set of educators which most of us are, we are not sought after, but rather frowned upon. Why, we possess the only art in the whole wide world which cannot be taught from a text book. See what power that in itself gives us!

Now, I meet people every day—a great many in our profession—who correct me upon the accent of a word. I think it is of no earthly importance, comparatively speaking, especially when the standard is so radically different. I should say that the most important part of pronunciation is tone production. I don't care a straw whether a man says "in'teresting" or "interes'ting." Some of the finest people I know say interes'ting. The greatest scholars say it. I do not think it is worth that, (snapping the fingers), whether you say it, or not; but it is of all importance in the world whether you say interesting (illustrating with pure tone) or interesting (illustrating with nasal tone). The most important word to my mind in the English language to-day is the little word "and," because if you say "and," (illustrating with improper tone as before,) you will say "land," "hand," "stand," and all the rest of it. Another important word which is woefully neglected in this part of the country is "air." The same combination of tone occurs in "wear," "care," etc. "Ai," in this connection, is not a pure diphthong. You cannot make it so; you cannot make those sounds coalesce in it as in this word "straight," (writing on blackboard). In the word "straight," you have a perfect diphthong, the "ai" becoming purely "a". I will indicate this word for you, (writing on board a-ir). Notice its full mellow tone. You cannot possibly make one sound of the two vowels. Now in my present location—I originally came from the cotton fields of Alabama, and my mother tongue is the negro dialect which I can scarcely keep out of the reading of Shakespeare—I never heard a man in my little town of Brooklyn, who could give that tone. I have just put on, at the Packer Institute, a clever play of Rostand's, in which one of the graduates had this speech to make: "Ah, then, I take the foils myself." She invariably gave this, "Ah, then, I take the 'furls' myself." "What," said I, "furls?" It is an actual fact that she used



that pronunciation, and I made her recognize its error. She kept repeating the correct pronunciation after me in rehearsal, and has told me since that she worked for hours consecutively one afternoon to catch it. Notwithstanding that, during the excitement of the performance, she still said, "Ah, then, I will take the furls myself," to my intense distress.

A school teacher of Brooklyn said, "It is a very worm day;" and so I could go through a long list.

There are some marvelous things in English, if I could only talk to you of them all; some of them are most fascinating.

We should help students not only by giving them illustrations, but by scientifically discussing the subject, for example showing how "oi" has never become—the text books to the contrary notwithstanding—a pure diphthong. These sounds have never become moulded into one, as in the case of the "oi." (Illustrating "oi" sound in different words.) Take the word "royal;" how do you pronounce that—somebody, please? Do you realize scientifically what you do with that? You cut that "y" in two, the first part of the word "roy," including the vowel "y," the second syllable beginning with a consonantal "y"—"yal." The very backbone of that word is in making the second part of that word strong consonantly; yet people say "roil" or "roy-al." Take the word "hunger;" in German that would be pronounced "hung-er," in the same way as they pronounce "fing-er." They cannot understand why we do not follow the same pronunciation in "hunger" as in "singer." You can show the students in your teaching that we have here both the sound of "ng" final and the guttural "g" succeeding it. The proper pronunciation of the words "and," "air," etc., are produced only by correct tone production. The throat must not be constricted. I know a school teacher in Brooklyn who utters every word beginning with a vowel, with a click of the throat. I need not tell you what it reminds one of—pig in the pen, you know. That could all be avoided by employing the central tone without the initial impulse of the vowel utterance. Again, when the grammarians say, that "a word is a picture of an idea," they are far from the truth. That definition has gone

around the world, and is still in our text books," and it is pernicious in its influence. A word is not a picture of an idea, it is the picture of a tone, which in its turn represents the idea.

MR. VINTON : Repeat that—"the word is the picture of the tone"—that is good.

MR. HAWN : It is the picture of the tone, which in its turn represents the idea. The consequence is, ladies and gentlemen, that all the thought of humanity is embodied in *tone*.

The combination in the English tongue of those three sounds—c-a-t—run together, gives you "cat," and the word "cat" is a combination of pictures of those sounds. The sound represented by the printed characters represent the idea "cat."

Where does this lead? It leads us to the wonderful and important proposition that all the thought of humanity all the literature of the world is embodied in tone—in pictures of tone. (A voice: "Good!") No human being can read mentally without reading in imagined tone. That gives rise to my central proposition this morning, which is this: That tone is the principally employed medium for the transference of thought. You see how I mean. You cannot read words with your eye without reading, unconsciously, tone. To prove that, all I have to do is to write upon the blackboard a word which is frequently mispronounced—"heinous." Some of my hearers at one of my lectures contended that they derived the idea from books without the intervention of tone. "No," said I, "you do not." I presently found that a lady unconsciously mispronounced a certain word, and I wrote the word on the blackboard and asked her what she read. She replied, indicating the incorrect pronunciation. That proves that if you are accustomed to mispronounce vocally, you will do the same thing when you read with your mind. Unfortunately we have allowed the public to accept our art as meaning, primarily, and all the time, "parlor recitation;" (and if there is anything in this world worse than a parlor recitation, it is two parlor recitations!) and so I can prove to you as thinking men and women, that when you read books with your eye, you are translating the words first into tone, before you get

the idea of the text. Ruskin says somewhere, "that we do not talk to our friend in India, because he is too far away; but we send him our written voice." So, all literature is *written voice*. Now, just as you would mentally mispronounce a word which you would mispronounce when orally uttered, in the same way you use or misuse inflection, emphasis, pause, and every other element which pertains to the art of elocution, thereby failing to get out of the books for yourselves the very innermost meaning. That being the case, if one is studying arithmetic, or biology, or the sciences, any department of human learning, he must be something of an elocutionist in training mentally before he can get the meaning out of books.

When a dull school-boy is brought to me, and I am told, "He cannot learn his lessons," I ask the boy to read a line; which he does like this—"The past rises before me like a dream," (delivered in a meaningless monotone.) I ask him "*What* rises?" "The *past*;" "Then why don't you *say* so?" "Rises before me like a dream;" "Like *What*?" "Like a *dream*!" Just as soon as you superinduce that habit of mental analysis and mental emphasis, you begin to make that boy intellectually alert. He no longer says: "The past rises before me like a dream" in a dull, mechanical way, but he says, "The *past* rises before me like a *dream*." (Illustrating with expression). He says it because the true significance of the thought has been awakened in him.

Ladies and gentlemen, this is only the beginning; I have not started yet.

Now for a paradox, which is this: Despite the fact that the world is clamoring for better English as applied to speech, despite the fact that the New York Times and all the papers of the great metropolis are continually talking about pure English in the pulpit and in all public utterance, and despite the fact that we are the only set of people in the world who claim to be able to teach it—because text-books cannot—I am here to show you that you can go deeper than that, that the best outcome of oral English is not tone of any sort, but the power to translate thought to ourselves when reading with our own eyes in the secrecy of our closets. All literature is a construction; all reading of it is an analysis. The writing of literature is a process by which

the writer, thinking certain thoughts, puts them into a certain form which we call words, standing for pictures of tone. It is the same in principle as the cylinder of a phonograph. We in reading must get the tone out of it; must get the combinations of tone, the use of the pause, inflection, and all the rest of it.

Now this morning I want to run over briefly some rather startling things about methods of teaching this art; of conveying the meaning by tone.

In the first place, the anatomical treatment in the teaching of voice is pernicious. I know people who do it continually, talking to their pupils about the glottis, epiglottis, etc. It is pernicious, and I will show you why. The vocal organs have thus far been wrongly classed by the anatomists. If I should ask you here to-day what are the vocal organs, you would say they are voluntary muscles. I think you would give me no further definition. That is my experience. We know that a voluntary muscle is one which we can and do constantly control.

Now let us consider for a few moments: The vocal organs, voice box, vocal chords or lips, call them what you will, are muscles. They are voluntary muscles, but controllable by indirect means only. That is a queer thing which is found nowhere else in nature. To make that point clear, in the ordinary process we have thought,—act,—result; that is the triangular movement. In the ordinary use of the voluntary muscle you consciously put forth your hand, for instance, and reach for something. You consciously wink an eye, if you choose—and so on through the body,—thought,—act,—result. Now no human being can consciously adjust the vocal lips or chords to give a certain tone. You can think until you are blue in the face, of attempting to stretch or relax your vocal chords, without result. I saw a recent publication from one of our Schools of Expression, which started a magazine article for students, with a description of the vocal mechanism, bones, joints, and all the rest of it. It is pernicious, it is ruinous. I will show you why. I claim that no human being can, by thinking of *movement* move the vocal chords. In reaching for an apple from the table, I think of the apple first, and then reach for it. The process may be more or

less unconscious, of course, through long accustomed action, but the movement of the arm is thought of, and consciously controlled; but you cannot move the vocal chords by thinking of aught but a *tone*. The moment you become conscious of the effort of the throat, or of the chords, that moment you begin to fail. The process should be Thought—Result—Action.

(Here the gavel fell, and, on motion of Mrs. Ludlum, the speaker's time was extended ten minutes.)

Thank you. As I was saying, you cannot adjust the vocal chords at all by thinking of such an adjustment: your only method is to think of a tone. We know logically that the process is a tightening of the vocal chords for a higher tone, and a relaxing of them for a lower tone (illustrating). I know what tone I wish to get, and I make it. I do not get it, though, by trying to adjust something here (at larynx). So that method of teaching is pernicious. All of one of my lectures is devoted to the matter of training of one's ear so as to pass judgment upon your own tone.

MR. VINTON: Can a man tell his own voice?

MR. HAWN: Approximately.

MR. VINTON: It has been stated that a man cannot tell his own voice out of a phonograph?

MR. HAWN: The phonograph does not give the human voice, but a wretched travesty upon it. You cannot exactly judge your own voice for the reason that the resonance cavities in the head ring with certain reverberations which rather intensify the tone to yourself. There are three things which make good tone, viz.: the correct *tone* focusing or placing; the correct amount and application of the breath; notice how you produce a tone like a fog-horn by employing too much breath. Remember that though *tone* in one sense is not tangible, it has physical properties. I can swallow a tone as I can a morsel of bread. (Illustration). You see I have swallowed that tone.

MR. SILVERNAIL: You smothered it, didn't swallow it.

MR. HAWN: Same thing, smothered it by swallowing it. The correct tone focusing is one desideratum; second, the correct amount of breath and its application;

third, correct shaping of the tone. You cannot say "oh" with your mouth flattened as if for "e" (illustrating).

I am going to drop now to the tail end of my discourse. There is too much talk in our teaching about objective and subjective thought. Most teachers draw a straight line and say, "this is objective and that subjective," which is not always the fact. The only subjective thought I have ever come across, as I view it, is that contained in the phrase "I exist," or any phrase akin to it. "I am," that is perfectly subjective. The other thought—which is a rather sad comment upon life—"I suffer"—(it would seem as if every man's Gethsemane had to be his own)—is purely subjective. But in this other thought, "I love"—there the thought is outgoing. "I am loved," there it is incoming. So I think we make a great mistake in saying of the best literature, "this is subjective—this is objective." (Drawing diagram on board).—Here is the circle of being; these are the concentric circles of subjective thought, one, two, three, etc. The rule I give to students is to make even what is seemingly the most objective thought as closely subjective as possible.

When you talk about the moon, your principal thought may be not of the moon itself, but what you think of the moon, or its effect upon you. There are three ways at least of uttering a thought. For instance, "It is going to rain to-day"—mere grammatical statement, unemotional; or, "It is going to rain to-day"—I am expressing to you my disappointment over the fact, which disappointment is of principal importance; or "It is going to rain to-day"—I am telling you my joy over it. Please remember, therefore, to make all thought as closely subjective as possible. (The speaker gave further illustrations from Sandalphon).

I think I can prove to you that your great task is to interpret, by means of individual temperament, making all thought as subjective as possible, and that there is not the strong line of demarcation between the objective and subjective that is often claimed.

In the poem of "A Royal Princess," the line "They laugh by day, they sleep by night"—readers on the public platform give in this manner (illustrating). That's not the thought at all. Frequently the meaning of a literary selec-

tion is not elucidated by the grammatical construction; so here, the meaning is back beyond words; therefore the reader uses what I would call anticipatory emphasis. The true meaning is brought out by saying—"They laugh by day, *they* sleep by night;" the idea is that the speaker does neither of these things,—I do not sleep by night, I do not laugh by day. In certain arithmetical, statistical, historical literature, if you choose, the meaning is in the text. It is embraced by a mere grammatical statement; but often the vital part, the meaning, is not in the text, but must be conceived emotionally. In consequence, as I start out by stating to my pupils, our work does not deal with the thought only. We moderns have placed too great an emphasis on thought. Emotion is more than thought. The meaning of a text is *thought plus emotion*; emotion right in kind, right in degree.

One of our great mistakes has been in teaching a special art to special people for special occasions. This training merely for appearances upon the public platform is a dead issue. Most dramatic readings are polite charities, pure and simple. As long as we allow ourselves to be appraised by educators as teachers of parlor and platform recitations, we can not make a living as elocutionists, and certainly cannot gain proper recognition. If you mention Elocution to the ordinary business man, he immediately thinks of this, (illustrating by extravagant gestures), and says that he does not care to have his boys or girls learn such an art. Therefore, I want to say to you, in closing, that the most vital Elocution is the kind which a man or woman can use with arms and legs cut off, and that the best "Oral English" should be the English we do our *thinking* in. I have not yet said what I wanted to say to you. Good-bye. (Applause).

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## DISCUSSION.

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THE PRESIDENT: We have all, I am sure, enjoyed the speaker's remarks, and feel that he has said much that is well worthy our attention. The question is now open to the assembly for three minute speeches.

**MR. FLOWERS :** Before Mr. Hawn gets too far away, I would like to ask him a question. When he was interpreting the first time, he had just made a statement that the vocal chords were voluntary muscles, but only indirectly so, or at least that was the idea I got that he so stated, indirectly, and he did not say what was the intervening agent. We want to know that. Perhaps I am not asking the question at the proper time, but I would like to have that answered.

**THE PRESIDENT :** The question may be brought up again when the speaker returns to the hall.

**MR. VINTON :** I have been delighted, as I believe everybody has. I have been trying to work along this line for a great many years, and the speaker has said many things that interested me. The feelings that we express when we speak are everything; tone is everything. The dog understands that; every animal understands tone. The human being understands your polite tone even if he does not understand your language. I also appreciate what Mr. Hawn said in regard to coaching people for special occasions, recitations and all that. We need Elocution in our public schools, and the teaching of articulation and expression. I have found pupils even in the Grammar Schools who could not spell or pronounce common English words, and knew nothing about reading with expression. They could read the text, but words are dead forms of thoughts or emotions until translated by tones. Notice how children will say of a babe in the cradle, "Pretty baby!" Tone expression is everything. Anyone who has studied Darwin's "Expression in Man and Animals," recognizes this. I have been wonderfully interested in all that this gentleman has said, as you all have.

**MR. CHAMBERLAIN :** Almost everything I have heard from Mr. Hawn I can heartily agree with; but I suggest that some of the grandest things that he has said would be more strongly stated if put a little more moderately. I fear that we imperil our cause sometimes when we make too strong or exaggerated statements. For instance, he did well in deriding the mere anatomical teacher, but if he had said that he did not mean to exclude a proper knowledge of physiology, his statement would have been more complete. A proper understanding of the action and



relationship of the various nerves and muscles, involving the vocal organism, is most important. In so far as our attention is directed to the mere mechanical aspects of the matter, aside from the relationships involved, it is pernicious. But the great principle of induced or indirect excitation of nerve and muscle action is unquestionably vital. This is true of all the vital functions, that of digestion, etc., and it is none the less true in regard to the vocal apparatus. The attitudes of a man are affected by his purposes. One immediate point, perhaps, has not been clearly brought out, which is important. Connected with those involuntary muscles, whose action is induced directly by thought and perception, and only indirectly by any voluntary act, there is a network of voluntary muscles that must be trained to respond; couplers,—as an organist would say—must be drawn between voluntary and involuntary; and so much must be done, even though by mechanical or merely gymnastic means, as will induce responsiveness through the whole frame. We must establish these connecting links by the use of the gymnasium. I think we must begin with the voluntary muscles and work from the outside, in order to secure responsiveness, and prepare for spontaneous automatic action of the involuntary muscles. That part ought not to be overlooked.

And when he says we do not need thought, we need emotion, I wish he had said, we need thought *in its emotional relations*. I believe we are in danger when we emphasize, as our friend seems to emphasize, the importance of expression on the emotional side. I fear we thus alienate ourselves from a great class of educators with whom we ought to be allied, who stand for solid thought. Now rational beings must think; all emotion which is worth anything must have a substantial basis of thought. We must know what it is founded upon. There are many things which we are called upon to say which are not simply emotional. Mr. Hawn *seemed* to wish us to ignore thought.

MR. FULTON : I heartily agree with the last speaker, also with the admirable address given by Mr. Hawn. I wish to support the statements that he made in regard to the technique of articulation and pronunciation, and the expression that must go with it; but, on the other hand, I

think I must defend a larger view of English. We realize, after the discussion this morning, that there is a great deal to be said, as he announced at the beginning of his speech; and I think he must have felt that another department of English should be touched upon before we could claim that it was an address upon the subject of Oral English.

English in its true sense has these divisions: Articulation, which has to do with the technique of language; pronunciation, which has to do with vocal spelling of language; philology, which is the history of words; grammar, "the mere syntax of the language;" rhetoric, which has to do with the use of English; and over and above all, underlying and pervading all, is elocution, the part with which we have to deal. Articulation, pronunciation, philology, grammar and rhetoric are not effective in speech, except by means of good expression. So I say that part of Mr. Hawn's paper about vocal expression underlying all this is, to my mind, the most valuable.

MR. CHAMBERLAIN: I hope there will be further response. The Literary Committee thought that this was one of the subjects from which we ought to have an expression from as many as possible.

THE CHAIR: We will be glad to hear from other speakers. If not, Mr. Hawn will close.

MR. HAWN: Mr. President, I am duly grateful to my critics, but scarcely feel that they have done either themselves or myself justice. I simply could not, in the quick way in which I was working, touch on those points. I know full well the value of good physiology, but I do not think the student should learn one single thing about it until he has acquired his art. That has been my experience in teaching. Why? Because if it is true that the vocal chords adjust themselves to give pitch, not by reason of a knowledge of their mechanism, but by the thinking of a tone, the same thing, more or less, obtains in regard to quality. We must *think* a good quality of tone. You must think pitch, quality, the rate of delivery, or time, and think other things, in regard to tone.

The mental apparatus controls the vocal. The consequence is, that these physiological problems are more interesting to the specialist, to you and to me, who are teach-

ing. To give you an instance, a lady came to New York City from one of Cincinnati's best known vocal teachers, and addressing me, with tears in her eyes as well as in her voice, said: "My voice has broken down." "Why? Let me hear you sing." She sang for me. "Because you are singing with the vocal chords," I said to her. She replied, "My Cincinnati teacher said, You must discard all these ideas of singing with your mind and with your spirit, instead of your abdomen and throat, etc., as all nonsense. You must sing with your vocal chords, the way God intended." The consequence was that the woman was thinking of the chords of her throat until she could not have sung in any worse manner. This is the exact tone that she employed, (illustrating). Why? Because she was thinking of the physiology instead of the tone. I am not discussing the scientific aspects of the matter, which I will agree there is a fascination in studying, but I repeat, that does not help the student to make the tone.

As to my second critic, that is exactly the point, that the time is coming when every teacher of literature in the land will have to be an interpreter of literature. Did you not have a teacher in College attempt to make you get for yourself the inner meaning of a poem by having you *parse* it? For example, take Gray's "Elegy in a Country Churchyard," and scan the lines, and say "this is a noun," and "this is an adjective," and all the rest of it, until you were sick of it. What do so-called books of literature deal with? Family and personal gossip, telling you where such a man was born, and where he was married, and what kind of a hat he wore, etc. We teach this still in our schools, and expect the children to memorize it, as they would the multiplication table. Such petty details are of no earthly moment. The great thing is to find out what was the man's message to the world. (Applause). All this talk about doing interpretive work while in College has nothing in it. Why? All the time the individual student can give in College is one, two or three hours a week to actual interpretation of Oral English. He only remains in College three, four or five years. How much literature can he cover in that space of time. Little or none. So I still go back to my proposition that we should teach a man to read orally

in the College, that he may read mentally all his life. There is the point. I want to make the man able to read mentally. Most men can read mentally better than they can read orally. Why? Because the imagination far outstrips the performance. You would be surprised if I were to tell you of men whose names are on the tip of my tongue, who come to me, sneaking in to study elocution, but who do not want the world to know they are studying it. I do not blame them. Why? Because our own artistic idea is not formulated yet. We still see a woman weighing three hundred pounds or less, with grey hair, tripping on to the platform and saying, "My father calls me Willie," etc.; and we have a mustachioed man biting his nails while he interprets "Juliet," or some other fair exponent of the most intense feminine emotion. (Here the gavel fell.)

MR. CHAMBERLAIN: I must still contend that the proper breathing, the flexibility of muscles and the control of the whole voluntary system does have much to do with the expression of emotions.

THE PRESIDENT: Our time is up now. The next number on the programme is a paper on "Vowel Utterance," by Mrs. E. J. E. Thorpe, of Newton Centre, Mass.

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## VOWEL UTTERANCE.

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MRS. E. J. E. THORPE, NEWTON CENTER, MASS.

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Those who have read "Child Roland to the Dark Tower Came," by Robert Browning, may have some conception of what it means to follow for a lifetime a problem surrounded by a mystery as dense as the one which encloses that of Speech Impediment.

Not knowing what had gone before, no great influence was required to turn me into the road that tempted so many who had made the vain search for truth. For us all there seemed one safe way, which was—Give the pupil breathing

exercises—Teach him to form the refractory sounds and practice them until he has gained over them complete control.

When that once clear path had disappeared, "I might go on; nought else remained to do. So, on I went," the mystery deepening with every step of the way. But it was the mysterious uncertainty that held me to the pursuit, and it was a word from Mdme Seiler, of blessed memory, that brought me to the "Dark Tower" at last.

Leaving the symbol, the basal principle upon which the subject rests to-day is this: When a child enters the world, his first act is to take breath; the second is a contraction of the breathing muscles, which holds the breath under control; the third, a relaxation of the contraction by which the breath is sent against the vocal cords, producing the cry, called the cry of life. The first cry is a reflex, and the reflex continues until the child is so far developed as to express emotion instinctively, as the cry of hunger or of pain. The next progressive step is the responsive, when the child makes known his wants, or responds to a question, by the use of the short *u* or *ugh*. Max Müller says that it began with primitive man, who uttered this sound with every stroke, as he felled the trees.

This is also the beginning of the imitative age, and every person who has the care of a child should know where the energy that produces the sound is centered, and, if misplaced, should be able to correct it. If this were done an infinity of suffering would be prevented.

If all the strength or contraction provided by Nature to produce the cry, is centered in the breathing muscles, it contains all the elements necessary for the production of a perfect voice, and every repetition sends life and strength into every nerve and muscle of the system. The truth that life begins with the cry, may suggest to us its importance. If the breathing muscles do not contract at birth, which too often happens, there is no cry, and consequently no voice, unless by any means one can be developed later. Respiration may go on, and, if the responsive element is present, the contraction which should have produced voice will appear in some other part of the system. If the contraction is weak, the voice is correspondingly weak, and the

physical system suffers in proportion to the weakness, which varies indefinitely in different individuals.

In my experience, the misplaced energy has caused not only Speech Impediment, but St. Vitus's Dance, paralysis, throat disease, bronchitis, enlargement of the tonsils, nodes upon the vocal cords, affections of the eyes and ears, heart disease, nervous exhaustion, and, in one case, disease of the brain.

Of Speech Impediment, this is the only primary cause. It is often developed by fright, shock, imitation, and in various ways; but the conditions had been awaiting such results from birth. If the child had received proper training at the beginning, in the use of vowel sounds, and the training had been continued until each vowel followed and joined the other in close succession, and until the habit was fixed, no fright, or imitation, or any adverse influence could succeed in driving the hold from the breathing to the throat, or any other set of muscles.

It would not be strange or unreasonable, if some should question the authority for the list of diseases given as resulting from misplaced contraction. In commencing this work, my first object was to correct what was wrong in the speech; and every new development has been a great surprise. Twenty-seven years ago my researches led me to Mdme. Seiler. She had no secrets, and she discussed the subject with me freely and frankly. The trouble we thought was in the consonant sounds; and we could see no way but to teach the pupil how the sound was formed, and to train him until practice made him familiar with it. The information had not then come to her that such practice engendered, or increased, a fear that produced a serious complication. She asked me to remain, while she gave a lesson in vocal music. The training was new to me. Instead of the stroke of the glottis, bringing the tone to the front of the mouth, resonance, and much more that is familiar to us all, the work seemed centered in the breathing muscles.

The thought that impressed itself upon my mind with the greatest emphasis was "You must make a tunnel of your body; there must be no stop along the way."

She evidently had not applied this great principle to those having Speech Impediment, and it was a long time

before the connection came to me. It might never have come, except through a clergyman friend, Dr. Roland D. Grant, who had lost all ability to speak, through a serious throat affection. Through my influence, he went to Mdme. Seiler for voice training, and on his return, communicated to me all that was done. He has had no throat trouble since, and he uses his voice with perfect freedom.

A comparison of the quality of Dr. Grant's voice previous to this training, with some having Speech Impediment, induced me to experiment with the method upon them, and with increasing, broadening faith in its value. Mdme. Seiler never dreamed of the infinity of meaning in that one short sentence.

About twenty years ago, there came to me a serious case of St. Vitus dance. It was considered hopeless in itself, and especially so, because of speech complication. It was my first experience of the kind, and I hoped only to do something for the speech; but as strength was worked into the breathing muscles, and trained out of the muscles of the throat and face, the St. Vitus Dance and speech trouble left together, and the child was well; none of the symptoms ever returned. It was more than was expected then, but worse cases have yielded since to the same training.

A boy of eight made an aspirated sound. Some strength was required in the breathing muscles to accomplish so much, but the boy was paralyzed in the right side, the right hand and arm were useless, and the right leg and foot were nearly so. The left side was not quite normal, and the face was a mass of contraction that no one would care to see more than once. Recently he was examined by two specialists, who found no flaw in his physical make-up. He swims, rides a bicycle, plays ball and does anything that any other boy does, and does it well. Many such cases are to be found in the hospitals, needing only a voice. This knowledge could never have been reached except for the hint that came from Mdme. Seiler.

Although persons told me repeatedly that they could use the right hand better after receiving this training, it was not clear what the connection could be between the voice and the hand; but repeated cases, more or less severe, brought the truth at last.

The vowel is practically the word. The child begins to speak with the vowel. Soon he points or reaches out his hands. When he learns to use consonants, they take the place of gesticulation. No consonant can be expressed without a vowel.

Some one has said, "Take care of the consonants, and the vowels will take care of themselves." The saying would better be reversed. The speech is the clothing of the thought, and in that clothing there should be nothing obvious. We should never remind one of the presence of a consonant. If the vowel is well enunciated, it never obtrudes itself. Many persons will use the vowel in such a way that we cannot know which it is, and the word is indistinct.

There are some nice distinctions. The *i* in *fir*, *first*, *girl*; *o* in *son*, *none*, *come*; *e* in *her*, *fern*, *learn*; *u* in *us*, *bin*, *cut*, are the same sound. Obscure vowels have their place, adding beauty to the language; but their existence is threatened to-day by the fad spreading everywhere which makes conspicuous words ending in *or*, *ure*, *ent*, etc. The dictionary should settle the question of pronunciation. Often both vowels and consonants are so conspicuous in a lecture, or sermon, as to make the spelling of certain words the chief object of the discourse.

There are children, who, having small imitation, do not learn the consonants. They get no farther than the child who sounds the vowel and points. Some mix the consonants in every way, omitting and substituting, and often making a language of their own. Whole families are often affected in this way. This is not originality, but inability to learn sounds simply by hearing them spoken. Such children must have special training in learning to talk, or they will speak a strange language. Those in whom the articulation is undeveloped, are the stammerers, if we use the term at all. When the speech is interrupted, or stopped, we have stuttering. The speech may be stopped in the throat because the glottis is closed by the contraction. The jaw may be paralyzed, the lips unable to move, or the tongue may cleave to the roof of the mouth for the same reason. The symptoms will differ, according to the location of the contraction. If in one place, the breath may be



taken with a gasp, if in another, the lungs may be exhausted; it is the contraction, wherever centered, which is the cause.

I hope to see the day when the terms, stammering and stuttering, will be eliminated from our language, because the sight and the sound of them cause in a sensitive class of persons, an amount of suffering that can never be described. There is a growing sentiment against the reproduction of speech impediment upon the stage, which is a favorable symptom, and we may hope that the time is not far away when publishers will refuse to print such characterization, not only because of the effect upon those who are suffering from the difficulty, but because of the fact that many are so pivoted, that hearing or reading such characterization once may fix the difficulty upon them for a lifetime.

Often undeveloped articulation and speech impediment exist in the same person. A boy five years old could not form vowels or consonants so that they could be understood. The contraction centered in the throat muscles, and he would hold the breath as long as possible, struggling to make a sound. His hands and feet were weak, and with every slight cold, he gave alarming symptoms of croup, which were never repeated after the contraction was removed. Such cases are not infrequent. The ordinary case of speech impediment, with its many limitations, interference with business operations, exclusion from society, the consciousness that one must be conspicuous wherever he goes, the mental phase, which often becomes monomania, is serious enough, affecting, as it does, so large a number, and causing so great an amount of unexpressed misery. But, going a step further, we find a class who have little or no trouble with the speech, the voice is weak, there is so little contraction in the breathing muscles that speaking is a general physical effort, and the contraction which should be used in producing voice, fills and completely overthrows the system. A few cases are before me now. A boy, seven years old, just escapes speech impediment. There were adenoid growths; the contraction was so located as to cause a constant flow of saliva, with strong symptoms of St. Vitus Dance, and the speech was very indistinct. He is so much improved that it seems quite possible that

he may recover. A boy, twelve, is paralyzed in the left side, which is unusual. The trouble apparently began with convulsions, when he was a year and a half old. Since then he has used the left leg with difficulty, and the left arm and hand were entirely useless. The voice was weak; the effort in speaking lifted to the throat and jaw, and occasionally he spoke a word with difficulty. The effort in speaking is being trained into the breathing muscles, and now he walks with more freedom, the left arm swings easily from the shoulder, and moves in unison with the right arm, which could not be done at first; the elbow also moves freely, and the wrist where the contraction centers, is beginning to relax.

Another case is that of a boy, nineteen years old. The contraction centers about the roots of the tongue, and has been increasing in strength all his life. Now the tongue is like a great ball, and is crowded in the mouth. The lips are of unnatural size, and are closed with difficulty. In his attempts to talk, the effort at the center of contraction is beyond description, and no attempt to speak could be understood except by his intimate friends. His body is undeveloped, and the movements of his limbs indicate weakness. At present there are evidences of improvement through what has been done in a few weeks to properly locate the contraction. Because of the unwieldiness of the tongue, and the chronic state of the contraction, it is with great difficulty that he can place the lips and tongue to form consonants. He has learned to speak quite a number of words. At first he said them only in answer to dictation; but he is beginning to use some of them spontaneously.

One more case is that of a young lady perhaps thirty years old. The speech is interrupted, the effect upon the general system being most serious. Since childhood she has not known what it is to stretch herself in bed, or to sleep an entire night. The contraction pervades the whole system. The details can be told only to a physician. She says that there are days when a great horror seems to take possession of her, and nothing but our conception of Hades can describe the suffering involved in those experiences. These are but examples of an army of sufferers supposed

to be hopeless cases, but from my experience I am ready to state the belief that if they had received proper attention at the beginning of the responsive age, and the necessary strength had been trained into the breathing muscles, giving control over the voice, all these painful conditions would have been avoided. When the subject is known and understood, it will be considered nothing less than a crime to allow a child to grow up carrying this great burden.

Probably not less than ninety-nine persons in every hundred place effort in the throat, in speaking, in a greater or lesser degree. With many, the effort is so slight as not to induce serious consequences. But this is an influence which is very subtle in its action. Results may come in a short time, or the steady repetition of years may be required to make them evident. If the contraction is in the muscles of the back of the neck it may cause shaking palsy; if in the side of the neck, the head may bend from side to side, especially while speaking, or the hearing may be affected. Contraction, focussed in the lower jaw, sometimes affects the hearing; if it is in the upper part of the face, it may affect the eyes. Wherever the contraction centres, serious results are likely to follow sooner or later, and the general system is in a state of inco-ordination varying according to the force of the misplaced contractions. Those who use only the conversational voice are in less danger than teachers and public speakers; but every person should be trained from childhood to do all that nature requires of the voice. Many persons cannot produce a soft, gentle tone; others cannot go beyond the conversational tone. There is much complaint among the Women's Clubs in regard to this. Many speakers, who bring excellent papers before the clubs, cannot be heard six feet from the platform. Some clubs limit the number of members, because in a larger hall the speakers cannot be heard. Some speakers, who are accustomed to a large hall, cannot adapt themselves to a small room, and in speaking to a parlor audience, the voice will be painfully loud.

The throat of many a clergyman is in such a state of irritation on Monday morning that the entire week is scarcely sufficient to prepare him for the next effort. Gradually the voice fails, and Colorado is the last resort. But rest

and change will not remove the cause. Many teachers have a like experience.

The conditions in those who suffer from speech impediment vary with every shade, from mild to severe, but the mildest is sufficiently serious to awaken our truest sympathies. The misplaced contraction at first centers at one point, and may be in sufficient force only to interrupt the speech. A person so conditioned may give much more evidence of difficulty in speaking than another in whom the contraction is so determined that he knows that he cannot speak, and will not try until the muscles are at least partially relaxed. When the contraction becomes fixed at one point, it may be communicated from one nerve center to another until it pervades the entire system. Some cases lift the feet, throw up the right hand, and wink vigorously, with every attempt to speak; and every part of the body is under the control of the contraction. Because of the great variety of symptoms growing out of these differences, there is a percentage of the milder type so nicely pivoted that a slight influence will take them one way or the other. These may be helped by any little scheme that holds the attention. Some have so much strength in the breathing muscles that all that is needed is to speak with a little more confidence and energy, or a slight exertion of will power. These cure themselves, and wonder that everyone similarly afflicted cannot do the same. But if one having less strength to use follows his example, he only increases the misapplied strength. A teacher should be able to diagnose the case, and teach the pupil to do what he can, and not what he cannot. One great need in this work, which will be met when the subject is better understood, is an authority for the appointment and preparation of teachers. It has been left too long to anyone who chooses to experiment, or who thinks that because he tapped with his foot upon the floor, or did anything equally difficult, therefore all can be led out by the same path.

Some will be faint, after a few moments' work; others will be sore and lame, because muscles have been set to work that have been dormant or weak since birth, and need careful training. Some are so near the goal, that a hint

is all they need ; others are so far from it that the only way is to work from the beginning, and that is no slight task.

No class of sufferers ever needed encouragement more than these, but truth we must have before we can make any progress. Because some can, by the exertion of will power, take themselves out of the difficulty, it is supposed that all possessing sufficient character might do the same. For this reason, no class of sufferers has met with so little sympathy. When they, the weight they carry, and their need of assistance, are all understood, it must be that some one will make for himself a name by coming to the aid of this silent army who many times outnumber the blind and deaf mutes added together.

Two young men called on me recently. One could get nothing to do because he could not talk ; the other knew that he should lose his place because he could not ask a question or answer one that came to him.

We are busy doing everything to improve our schools. Specialists are employed to examine the eyes, ears and general physical condition of the pupils. Special measures are taken to guard against all contagious diseases. Children having St. Vitus's Dance must have private instruction. But this, which may be the source of many of the ills we strive against, increases, and, we may say, flourishes. Instinctively a child imitates the unusual effort made by some in speaking ; but that influence is small compared with our phonic system. The lips and tongue at rest are in the proper condition to produce a consonant sound, and all effort trained into these organs detracts so much from the power at the center. A child may be so limited that a very little phonic drill may send him over the line and stop the speech. I have known several such cases. Besides, if any one has speech trouble in any degree, it is because he puts too much strength in the throat, lips and tongue. Phonic drill increases that strength, and consequently increases the difficulty in speaking. A lady interested in schools told me that, in a city not far from Boston, some teachers gave phonic drill to children who could not talk. These children seemed to grow worse, but the teachers persevered until one child gave evidences of convulsions. The teachers were frightened, and have never taught phonics since. A

teacher from another city told me a similar story. Calling on a teacher one day, just after the close of school, she heard a boy, about seven years old, reciting. He bent his knees in and out. The teacher laid her hands on them and straightened them. Then he began to twist his fingers vigorously. When the recitation was over, I asked the boy to repeat a vowel after me. Then I asked the teacher if she saw where the energy was that made the vowel. She said "here," putting her finger under the lower jaw near the root of the tongue. "Yes," I said, "and that is the trouble with his knees and hands." She was surprised and interested.

Speech is a complicated process, but if taught at the unconscious age, soon becomes automatic. If we tie a child into a chair until he is six, ten, or fifteen years of age, he may become a hopeless cripple, or, if he does learn to walk, the process will not be an easy one. This we can understand; but the person who has been tied up by contraction from birth cannot see why he should not be set free in a short time. From three to six weeks is the usual limit. The four hundred thousand in the United States alone who are laboring under this great burden, prove the falsity of the position as well as that of the usual advice, "Let him be; he will outgrow it."

The wrong can be wholly eradicated by prevention when the child begins his first vowel, "ugh." Whoever has the care of him should know how and where it is made, and, if wrong, should be able to correct it. If this fails, it should never go beyond the Kindergarten or Primary Schools. We may question if the Kindergarten or Primary teacher is thoroughly prepared for her work, whose voice is not a model for every child under her care.

What can we, as Elocutionists, do to eradicate this great and rapidly increasing evil?

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## DISCUSSION.

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**THE PRESIDENT :** The question is now before you for discussion, which will be led by Mr. E. M. Booth.

MR. BOOTH : We had a paper, in 1896, from Mrs. Thorpe, in Philadelphia, along this same line, which I think was published in Werner's Magazine in 1898 or 1899. A great many suggestions were given there, and some of the same points as are now brought up. I learned to value that paper very much, and Mrs. Thorpe's ideas upon this side of our work,—the physical side. Almost every year I have been in the habit of introducing my vocal work with a quotation from that paper of Mrs. Thorpe's. She held that two distinct principles entered into the production of speech: "The absolute holding of the breath at the point where it turns to go out,"—diaphragm,—and the absolute letting go above that." (Applause.) I do not know of any sentence in the literature of our profession that sets forth the whole problem better than that—an absolute holding of the breath at the point where it turns to go out, and an absolute letting go above that point. Ask the pupil to place a finger over these muscles at the pit of the stomach and he will perceive this, viz.: a disposition to "let go" at *this point* (illustrating) "as the breath turns to go out." This is wrong. There must be strength at the centre and freedom at the circumference. Delsarte gives the same principle. In my work I start with that statement of the general principles of strength at the centre, and an absolute holding of the breath where it turns to go out,—just exactly at the pit of the stomach, by the action of the diaphragm,—and the absolute letting go above that point. You can carry it still further. You may let go of all the other muscles relatively, and the abdominal muscles will assert themselves; the articulative muscles will assert themselves, and you will have perfect reproduction of speech. I add to that frequently another exercise which I received from Murdoch. I find it very helpful in securing large compass, and that kind of a voice which was referred to in our discussion during our first hour this morning, where the voice seems to be an emanation from the man, as it was in Murdoch's case, rather than the product of any particular effort at any one point. The foundation of all his success in that line of voice culture he based entirely upon a coughing exercise; that was the beginning of what he called his "orotund specific." I secured the exercise three or four years ago from

one of his pupils, not having been able to find it in his book in a way in which I could utilize it. Since securing that, together with Mrs. Thorpe's general dictum upon the production of tone, I have found it the most helpful thing I have ever discovered in all my forty years' work. In the coughing exercise, the thing is, to learn to seize and hold with an absolute hold upon the breath at this point; up to a certain point to do voluntarily what in natural coughing is of an automatic nature. By this coughing exercise, to bind all these muscles at this center. If I can get the pupil to sense that, by a touch of the fingers to sense the seizure of the breath at that point, I have secured a great advance, I always feel. I would advise different exercises from that point onward; but there is the rule or principle of seizing the breath here, then transferring the breath in a whisper to get it away from the throat. That is the essential part, to learn to seize the breath here. A great many condemn Murdoch's exercise, on the ground that the coughing exercise tends to produce a stricture of the glottis; but the secret lies in the learning to get that absolute hold of the breath at the diaphragm, and "letting go above that point." After doing that you can make any kind of an exercise by producing the tone at any pitch, and holding on even after the tone has gone, learning to get that absolute hold of the breath at this point. That is one of the most fundamental exercises I have found in my forty years' experience. Either in singing or speaking, it is equally good.

Run up or down the scale by speaking the word "dis-severed" on each tone. Learn to hold the sound for one minute at a time, and I will guarantee that in two days you will see a positive difference in the volume of your tone. Not having been in practice at all myself lately, I cannot illustrate well; but for opening the channel, giving resonance and fullness, and the sensation of the voice seeming to pour out of the being rather than out of the throat, I do not know of an exercise that compares with it. It is the one thing I have been hunting for all my life, and I got it from those two sources, Mrs. Thorpe and Murdoch. I have not had a chance to see the paper in advance of this discussion, so as to take up a good many of the points that I should like to have referred to, viz.: the placing of a tone, the thought



side, spiritual side, thought, action, result. We will results; we do not will the thought. Thought, action, result—as Mr. Hawn gave it to you. I find sometimes by centering the thought here, I can cure the whole thing by this process which Mrs. Thorpe gave us; centering the thought where the breath comes from, holding on to the breath, and learning to control and order everything, as it were, by this holding on. Half the time that will correct all kinds of trouble in speech. When I cannot get it that way, I can get it by centering the thought at the focus. The co-ordination or excitation of other muscles is secured by centering the thoughts at the right focus. The channel shapes itself. You can never tell which exercise will be more effective until you get the pupil to try the exercise. This year I worked along on the physical side with one pupil for several weeks, making fair progress, and while practicing, I told him to send his thought ahead of his tone, as it were. He seized the idea instantly, and never after departed from it. Through that beginning, other exercises became effective without any difficulty. I will not take any more time; I know there are others who wish to speak on this line.

MADAM SERVEN : Personally, I should like to congratulate the Association upon this very valuable paper, which will give us all much food for thought. I have always realized that we were a great help to all the professions, but I never realized before how much we can help the physicians; and perhaps if vowel utterance is so very valuable in that respect, we might make a plea to enter the hospitals as special teachers or nurses, to watch particularly the children. Perhaps it starts there. Who shall say? I know of two of the most popular women to-day, in the second most populous city in the world—London, of course, being the greatest city, and Paris the second—and the two most popular women in Paris are two French women who teach the elementary sounds of the French language. They have been so successful in Paris that they have been invited by a number of people to visit this country and give lessons here in the elementary sounds of the French language.

I am sure this paper is a great encouragement to the

teachers of English in this country, and particularly useful to teachers in the elementary grades.

Not long ago I listened to a most charming reader. I especially admired her simplicity, her magnetism, and her most beautiful voice. Turning to a neighbor, I said, "Oh, what a beautiful voice!" The neighbor replied, "Yes, I know that young lady; I have known her since she was two years old. When she was six years old, she spoke six different languages." I knew then the reason for her most beautiful voice and perfect utterance.

MISS CHASE : I should like to ask Mrs. Thorpe, if in freeing the vocal organs to originate the tones alone, does that free the physical expression of the arms and knees she spoke of?

MRS. THORPE : I don't know whether I quite understand that.

MISS CHASE : You spoke of the wrist being freed, and the elbow, and you did nothing in physical work outside of tone production.

MRS. THORPE : Nothing in physical expression. It has been found that physical exercise sometimes increases the trouble externally. What we want is to make strength at the centre, and that frees all.

MR. FLOWERS : I would like to unite in the thought and statement made by Mr. Hawn, one of the suggestions of this paper, and a suggestion by Mr. Booth. I do not think the essayist meant to encourage that method of attacking tone which was given some encouragement by Mr. Murdoch and Dr. Rush, that attack which begins with an abrupt opening of the vocal chords, and which some of us believe to be a source of a great deal of distress to the throat, and which is a source of fatigue, exhaustion of the voice, when used night after night and year after year. In this coughing exercise, the most dangerous element that I have found connected with it in my own practice, and in giving it to students, is, the using of this ah-ah abrupt beginning; whereas I believe,—my experience at least has taught me,—that my voice could begin with what you might call the glide of the glottis, a gentle opening or attack, so I simply offer this suggestion. I believe that what Dr. Booth has stated is very valuable, and that this

other is a very good exercise for those in the convention that will use it with this suggestion added,—not to permit the students to use the form of attack that will naturally follow from the employment of the coughing exercise.

**MR. BOOTH :** I want to fortify that. That is the very rock on which I have foundered for years with this exercise, but I have since learned that, properly used, it is the most valuable exercise we can get.

**MRS. LAFEVRE :** I am glad to see you taking note of this very important point, of relaxing the body at the surface. A little while ago a physician brought to my attention for me to pass judgment upon, a boy about eleven years of age, who had never articulated. I doubt not you have all had such conditions brought to your notice. The parents had become poor in endeavoring to consult the best specialists as to the possibility of gaining speech for this child, who was otherwise bright. I noticed that he was rigid at the surface, and that it was necessary to give some consideration to that idea which Delsarte puts so admirably, of relaxing the surface. I talked with him a little bit, and with the mother. She had heard me give some lectures about this, and thought I might have some suggestions to make. In less than a fortnight that boy said "Where are you," and he said it as well as I could say it. When the mother told me this, I could not believe it. That was due to this little relaxing exercise. The third week, he said, "Mrs. LaFevre," though he didn't say that as well as I could say it. There was a boy who had never articulated, and was eleven years old! That shows how very necessary it is to relax hands and feet where they are rigid, and also to endeavor as much as possible to free the physical body. We should endeavor to enlist the co-operation of the pupil in the effort to lift up their various activities to a higher plane. Progression is the law of the soul. If we are always kept down in the physical, the nature deteriorates. This boy has continued to improve, and his case has demonstrated to me the great value of this very simple process, which I am glad the Association is taking note of.

**MRS. DR. N. SOULE DAVENPORT :** I am not a member of your Association, but would ask that you permit me to say one word: It was my very great pleasure to

see Mrs. Thorpe training one of her classes two years ago, in which she was especially happy and successful in treating these little unfortunate ones that this lady has just spoken of. It seemed to me that her work was extremely valuable.

**MR. FULTON:** I would like to say that Mr. Flowers, in his remarks, aimed at one weak point of Dr. Rush, namely, that of abruptness, the point which the more modern interpreters of Dr. Rush have omitted altogether. He enumerates the elements of quality, force, pitch, time, abruptness; whilst on the other hand, Professor Moses True Brown, in looking for the elements of vocal expression, found three,—quality, force, pitch. Now, between these two extremes I think you will find four, viz.: Quality, force, pitch and time. In words beginning with “b,” “d,” “g,” and certain other sounds, there is an explosion which must not be confused with the occlusion of the glottis that Dr. Rush wrote about. Of course, we are advancing in our science, but Dr. Rush is entitled to some errors as well as the rest of us.

**THE PRESIDENT:** I believe, according to usage, the writer of the paper is entitled to three minutes to close. Mrs. Thorpe, do you care to have the closing three minutes?

**MRS. THORPE:** When I was young, my teacher in vocal music was Edwin Bruce, of Boston. He had one of the finest voices I ever heard. He said one of the best things he did for his voice was to stop breathing. His habit was, in walking to the city, to hold his breath till he reached a certain point ahead. Many persons hold their breath in the throat, but individually he did not; if he had, it would have injured his voice rather than helped it.

In regard to the coughing exercise, I will tell you one thing. I never begin with that until I know that the pupil is brought to the center, and then it must be used with caution. In breathing exercises, the question is, do you drop so you can hold your breath without an instantaneous holding of the throat? You must get down to the center all the time. When they have dropped to the centre, I give an exercise like this: “ugl,” “ugh,” “ugh,” and so repeating while the breath lasts; going through all the vowels in

that way strengthens the breathing muscles, and gives freedom of action.

At the close of the morning session, the President introduced the host of the evening, Mr. John Farson, of Oak Park, Illinois, who said :

Mr. Chairman, Ladies and Gentlemen :

It would be a very brave layman who would attempt to speak in this—may I say “perspective?”—and yet, as I look into your faces, I find it very beautiful! (Applause). My friend, Professor Soper, said to me some time ago, after listening to a brief address of mine, ‘Mr. Farson, I think perhaps in time you may become a speaker. You now lack, first, something to say ; and second, knowledge of how to say it.’ And inasmuch, as I have not had the privilege of sitting at the feet of any member of the National Association of Elocutionists, I am very much afraid I am not improving.

May I say that I am in entire sympathy with the object of this organization? In fact, I am in sympathy with anything that Mrs. Melville is interested in. For a number of years at the public schools at Oak Park, I have had the pleasure of giving an annual prize in oratory. In many meetings I have attended I have been so disappointed when I have seen men of eminent ability and prominence make such awful exhibitions of themselves when they attempted to speak, that I have thought if the boys in growing up should be taught how to present their ideas forcefully and pleasantly, it would certainly be a great advantage to them.

I congratulate the city of Chicago that we have the pleasure of entertaining you in our midst, and I felicitate you that your meetings are held in such delightful surroundings.

May I say that Mrs. Farson and myself bid you hearty welcome, and to-night will make our best effort to have everything as pleasant for you as may be possible?

Should rain intervene, we still have the house.”

## TUESDAY EVENING.

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### RECEPTION TENDERED TO THE NATIONAL ASSOCIATION OF ELOCUTIONISTS BY MR. AND MRS. JOHN FARSON, OAK PARK, ILL.

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The entertainment was in the nature of a reception and garden party.

The following improvised program of entertainment was given:

Mr. William Battis, of Chicago, Narratives Drawn from his Own Personal Experience; Miss Alice Washburn, of Milwaukee, "The Limerick Tigers," in Hibernian Dialect; Mrs. Nettie M. Jackson, of Austin, Ill., Impersonations of Child Character; Miss Jennie Mannheimer, of Cincinnati, "A Newport Idyl—To-morrow at Ten;" Mr. H. G. Hawn, of Brooklyn, "An Easter Symbol," "He Giveth His Beloved Sleep," and "But Then." Mrs. Melville closed the program with a short sketch, by Ben King.

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## SESSION OF THE MAIN BODY.

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WEDNESDAY, JUNE 25, 1902--10:00 A. M.

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Mr. Virgil A. Pinkley in the Chair.

### MENTAL CULTURE THROUGH EXPRESSION.

GEO. W. SANDERSON.

Some three or four weeks ago, I received an invitation from the Chairman of our Literary Committee to present a paper before this Convention upon "Mental Culture Through Expression." After a brief mental canvass of the subject, I accepted, for I found that there was much to be said upon it, even though I could hardly hope to offer anything new or original. The subject is, indeed, a broad one,

covering within its possibilities a wide range of topics from the kindergarten to the university, from the man at the plow to the man at the helm of the storm-tossed vessel on the ocean; artisan, actor and statesman, cowboy, soldier and school-teacher,—all may illustrate one or another of its phases. In the multitude of things that might be said, there comes the question, how to say the right, the fitting, and the useful things that will arouse and intensify your interest in this certainly important subject.

I know not what reason our Committee had for assigning this subject, but to me it seems worthy of discussion, because our work is so often misunderstood, because we, as Elocutionists, are so often charged with using voice and action without thought, and because the charge is so often made against us, even yet, that our work is superficial and worthless as a means of mental discipline. Many educators still deny that it has a proper place in any advanced system of education. This is a view that most of us have had to meet and combat more than once. It has seemed to me, therefore, that I may fairly fulfill my part here by answering the charge that the study of expression has little or no intellectual value.

In examining the terms in which this subject is stated, one of the first things to be noted is their breadth and comprehensiveness. Culture and expression are the largest and fullest words that could well be used; for culture, even when limited to the mental form, fairly means more than education. In view of the breadth and possible content of these terms, it may not be out of place to define them for our present purpose. Passing by the dictionary definitions of culture as suggestive, but falling short of its full significance, let us turn to Matthew Arnold, the great modern apostle of culture, for a more complete and comprehensive definition of the word.

In the first part of his work on Culture and Anarchy, Mr. Arnold says: "Culture is properly described as having its origin in the love of perfection; it is *a study of perfection.*" Enlarging this thought, he adds: "The great aim of culture is to ascertain what perfection is, and to make it prevail." And a little further on, he sums up his ideal of culture in the words: "But, finally, perfection—as culture

from a thoroughly disinterested study of human nature and human experience learns to conceive it—is an harmonious expansion of *all* the powers which make the beauty and worth of human nature, and is not consistent with the over-development of any one power at the expense of the rest." Accepting Arnold's definition of culture, we may define mental culture as a study of mental perfection, and an effort to make it prevail, in which we mean by mental perfection the harmonious expansion of all the mental powers.

How broadly we may use the word mental here, if we so desire, will appear from the following definition of the limits of his work given by Professor William James in the first chapter of his *Psychology*: "*No actions but such as are done for an end, and show a choice of means, can be called indubitable expressions of mind.*" I shall then adopt this as the criterion by which to circumscribe the subject matter of this work, so far as action enters into it." In accordance, then, with the method of one of the greatest psychologists of this country, we may treat all actions done for an end, and showing a choice of means as indubitable expressions of mind. This leaves a very open field for mental culture.

The word expression, a term of unquestionably large and vague content, may perhaps for our use be reduced to two somewhat distinct meanings. The first and broader one represents any act, deed, or work done into which the thought or feeling of the doer enters in any way, either consciously or unconsciously. The second and narrower one, signifies the presentation of thought or feeling through voice, language, or gesture. The latter belongs to our art, as distinguished from other forms of work and from other arts. These definitions, though by no means complete or exhaustive, may answer our present needs.

Taking first the broader definition, let us consider the utility or necessity of expression in the development of the child. In studying the mental development of a very young child, we are wholly dependent upon external actions and sounds; these are the only signs we have of internal, or mental activity. We are, in other words, dependent upon expression for our results. Slowly the child acquires control of his hands. At first, he only clutches them



tightly, with the long inherent instinct of the climbing animal, or thrusts his fists into his mouth. Then he begins to grasp things and try to taste of them; and these actions, too, seem largely instinctive. But as time goes on, he begins to show purpose and method in his movements, until, long before he can talk, we recognize that some, at least, of his actions "are done for an end, and show a choice of means," thus fulfilling the test of the "indubitable expression of mind."

We grow sure, from our observations, that development becomes apparent only through expression. And the more carefully we study, the more ready are we to agree with Froebel, that "all development is the result of action," or, to use his words, "of work." Work, action, or as we say, expression, in its wider sense is the very foundation of the kindergarten. And the kindergarten, I need not tell you, is now regarded by the best educators as the soundest, wisest and most philosophical of educational systems; a system that we may fairly say is based upon the acceptance of our subject, that mental culture—perhaps in speaking of children I should rather say education—comes through expression.

As the child goes on, if we watch closely, we can catch the outward signs of thought, of mind attention, in practically all acts leading to any result when they are done for the first time. From these observations we perceive that all muscular skill involves mental action, mind training, and so in the end becomes a part of mental culture. Pitching a base ball, riding a bicycle, plowing a straight furrow, chopping down a tree, if they are really done with accuracy, require mental action, and are as truly expressions of mind as the solving of a mathematical problem. Indeed, each of these is a problem in mathematics, applied and solved momentarily and continuously by mind, hand and eye. After a time, to be sure, when the act has been done often enough, the mental part of the process is relegated to sub-conscious brain and nerve action, and we forget, perhaps, that it ever took any mind to do it. Yet many of you doubtless can still recall the severe effort of attention that you gave in learning to do something which you now do so easily that you are no longer conscious of mental effort. But the

mind training was there just as truly as when you learned to read. Both processes are now turned over to the sub-conscious or semi-sub-conscious brain and nervous system.

To these facts add the following from Professor James' chapter upon Habit: (Psychology, Vol. I, page 122.)

"The great thing, then, in all education, is to *make our nervous system our ally instead of our enemy*. It is to fund and capitalize our acquisitions, and live at ease upon the interest of the fund. *For this we must make automatic and habitual, as early as possible, as many useful actions as we can* and guard against the growing into ways that are likely to be disadvantageous to us, as we should guard against the plague. The more of the details of our daily life we can hand over to the effortless custody of automatism, the more our higher powers of mind will be set free for their own proper work."

Here, then, is the foundation of mental culture, namely, true physical culture. And it is this in two ways: First, it is in no small measure the means through which our early mental education is developed. Second, it is the natural, not to say the essential, basis upon which the higher and broader mental culture should be laid. I have gone into the physical side of mental training, because it is so often ignored, and also because it is fundamental in all forms of vocal expression.

Still keeping to the broader definition of expression, what does it do for the child in school as he pursues those studies generally recognized as mental education? First, what does it do for memory? To answer this question with another, what is the purpose of all the daily work in recitation carried on in the thousands of our schools? Is it merely to test each day what the pupil has learned? Far from it. This is not and cannot be the sole reason for such continuous and repeated recitation, nor should it be the main purpose even of such work. The teacher who makes it so has mistaken his calling. Its chief value is in fixing knowledge by expression, in making the child in some degree master of what he has learned by use. The average child learns comparatively little without the aid of expression.

Class-room expression of what he has learned also

helps the child, because it is, or should be, a discipline in accuracy of mind. The chief difference between the thinker and the non-thinker is mental accuracy. This is the primary difference between the boy and the man, only as Cardinal Newman says, "Too many, or rather the majority, remain boys all their lives." Perhaps this is too often due to the fact that accuracy of statement was not required of them in the school room. Thoughts are very apt to be vague and undefined in the student's head till put to the test of expression. Then he finds, that what he supposed was a clear and positive thought, is hazy and uncertain, that it will not take definite form, and cannot be expressed with exactness. Practice in expression, repeated again and again, is the means employed to make him think clearly and give his thought the certainty of definite form.

Moreover, this practice requires and compels attention, the *sine qua non* of effective study; for without attention, there can be no genuinely progressive thinking. Expression of exact thought, by demanding attention, tends to secure it, and to train the mind to it. The need for expression tends further to train the faculties to observe, that there may be something clear to express. Reason and imagination are likewise strengthened by expression. Few, if any, have become good reasoners without much practice. Mental friction of mind against mind seems almost necessary for the best and most rapid development of the reasoning powers. "Iron sharpeneth iron, so a man sharpeneth the countenance of his friend." All the intellectual powers grow by use, and in general the most effective use is some form of expression.

As expression is a natural means of mental growth in the common education of the child or the artisan, so it is the one essential in that of the artist. The arts are almost as a matter of course, assigned to the group of the so-called culture studies, and their influence as culture is admitted. They require also not only muscular training, but refined mental training as well. As sheer mental discipline, the arts need not take a place below any study in all the long list of a modern curriculum. The value of the mental culture that will come to an artist through his work will depend very much upon the character of his ideals, and the intensity of his effort to express them. This is most notice-

able in the painter or the sculptor, who gives us ideals of the human face and form.

These, and most other arts, are usually recognized as arts needing special education; but when it comes to one's own language and voice, these are supposed to come by nature. Any man can speak his native tongue, and any one who has, as we say, learned to read and write, is supposed to be able to write it. It is a waste of time to toil for what comes by nature. Such are some of the difficulties that meet us when we come to the art of speech. For centuries the dead languages have been recognized as suitable material for mental culture; later, modern languages not our own have also been recognized. Not till recently, however, has this recognition been fully extended to our own language; that has been studied rather as a necessary tool some little use of which had to be acquired as a matter of convenience in learning other things. As a people, we are just beginning to realize that English is the best language in the world, and that it is unsurpassed as a means of mental discipline, to say nothing of its excellence as an instrument of artistic expression. Within the last fifteen or twenty years the expressional study of English, for both discipline and culture of mind, has been rapidly gaining ground in all our schools, till now its position is practically assured.

But while expression through language is thus gaining recognition, what of expression through voice and gesture? What is the place of oral reading in our schools? Some years ago I made a special study of the work in reading aloud in the secondary schools of Wisconsin, and published the results in the Wisconsin Journal of Education for July, 1894. A single quotation from that article will fairly indicate the conditions at that time.

A university professor, who does not teach elocution, but who has occasion to ask his students to read aloud in his class-room, says:

"In an experience of some years, during which not less than a thousand students have come under my instruction, I have not found ten students in a hundred able to render, with correctness and ease, the ordinary prose of good English writers. A large percentage of my students even stumble and falter over the pronunciation of words that

should be thoroughly familiar to the average high school graduate."

This is not a singular nor an unusual experience. It is in substantial accord with all the many opinions that I have heard expressed upon the subject, and my own experience has been very similar.

There is now, however, a definite promise of improvement in the attention given to vocal expression in the Wisconsin high schools. State Superintendent Harvey has issued an order that the high schools must teach expressive reading as a part of their regular required course in order to secure their share of the state school fund that is annually divided among the high schools of the state. This requirement is already producing some good results. If such a recognition of vocal expression as one of the essentials of secondary school training could only be extended throughout the country, and the work made efficient, we might no longer need to urge the value of expression as an agent of mental culture.

To begin at the beginning of the study of vocal expression, as usually taught in the schools, that is, by practice in reading, what may this do for mental training? I say *may* do, because as actually taught, it too often fails to be what it should be. The study of a selection for the purpose of reading it aloud, so as to bring out what there is in it, is a study of language and literature, for us a study of the English language and its literature. It involves, first, a recognition of the exact grammatical relations of every sentence. No one who misses the true grammatical relations of a sentence can render its meaning with perfect accuracy.

Again, in order to read a well written sentence aloud, with true interpretation, one must know or feel the laws of rhetorical emphasis. Much false and incorrect reading is probably due to a want of recognition of these laws. The principles of unity and of coherence must also be recognized and applied. The real central thought of the sentence must be clearly brought out, and at the same time the sentence as a whole must be so read as to keep the relation of all its parts to each other, and to the whole distinct and unmistakable. The exact proportion of all the parts, too, must be kept and made evident.

This analysis of the sentence, in its lower form, is an application, primarily of grammar, and secondarily of rhetoric; in its higher form, it is the beginning of the analytic study of literature. Some of the more general and important questions of such an analysis are somewhat as follows: What are the exact grammatical relations of the words, phrases, and clauses in this sentence? What are the rhetorical relations of its parts? What is the main thought of the sentence? What is the feeling expressed in it? How shall I read it so as to make all these plain to the listener? In answering these, and many similar but more detailed questions, the student can hardly escape understanding the sentence.

Although the individual sentence contains all of the application of grammar, it includes but a small beginning of the study of applied rhetoric and of literature. From the analysis of the sentence we pass naturally to that of the paragraph. We now ask: What is the topic of the paragraph, and where is it expressed? What is the emphatic thought center of the paragraph? What is the relation of each sentence to the other sentences in the paragraph, and to the paragraph as a whole? What is the emotional character of the paragraph? How can the unity, coherence, and emphasis of the paragraph be best made plain in reading it? These, and other more detailed questions teach a student what he needs to do in reading a paragraph.

In analyzing a selection as a whole, similar questions, and still others, need to be answered. We ask, not only how the principles of unity, coherence, and emphasis are applied, and how the relations of the paragraphs may be expressed with the voice, but also, what is the purpose of the whole, and where is it most clearly brought out? Where is the thought climax?, and where is the emotional climax, if there is one? This is but a meagre outline of some of the more general and suggestive questions of thought analysis. There are many more, and the many questions for the emotional analysis of a selection have only been hinted at. I may, perhaps, properly add here, that the order of analysis, proceeding from sentence to paragraph and from paragraph to the whole composition, may often be advantageously reversed with advanced students,

who have already reduced the analysis of many of the details to automatic and habitual sight work.

Following this analytical process comes the more difficult one, the synthetic; the selection now has to be put together as a literary and artistic whole with the voice. All this study of detail is to be gathered up and incarnated in order to make a unified and perfect impression upon the listener. Not once, nor twice, nor seven times, but seventy times, and it may be seventy times seven, must the beginner try before he can so perfect his vocal synthesis as to make a thoroughly and completely artistic whole.

Here, then, are the processes which in some form or other one must pass through in order to become a good reader. What is their relation to mental culture? In the first place, this analysis of the thought and feeling of any piece of good literature is as valuable a method of mental discipline as any that I know. It is especially a discipline in accuracy of mind. It requires clear and exact observation, close attention, and quick thinking; for there are so many things to be done that little time can be allowed for each. In the end, indeed, in order to make a good reader, many of them must become habitual and effortless.

Even more important in the eyes of teachers in other departments, probably, is the influence of this analysis upon other studies; it teaches the pupil how to study. Once he has acquired and made rapid the process of paragraph analysis for oral reading, he has at the same time gained the power to analyze a paragraph in history or any similar study, so as to get the main thought quickly and clearly. It is almost half of memory, even, to recognize at once, and with certainty, just what is worth remembering. The habit economizes effort in almost every kind of study.

When once this method of paragraph analysis has become habitual, it is an invaluable aid in silent reading. The man who is reading a book is accustomed to look for the exact point and significance of each paragraph as he comes to it, and who is not satisfied until he finds it, other things equal, will get vastly more from his reading than the man who has no such habit. Nor does it in the end seriously retard his reading. He ultimately acquires the analytic, the searching mind, which works in this way naturally and

without conscious effort. No other form of study, so far as I know, teaches these all-important habits of mind any more thoroughly than analysis for vocal expression.

Valuable as this discipline is, however, it is the lesser part of the mental culture afforded by such study. What is this analysis and synthesis of the work of a great author but the thinking and feeling after him of his thoughts and his emotions? And what is this, but the most perfect study of literature? What other method of study can assure so thorough an absorption and assimilation of the thought and spirit of an author? Herein lies its power as culture, to think, to feel, and to express the thoughts of the world's great thinkers and men of genius. Culture, as Arnold defines it, is not only the study of perfection, but also the attempt to make it prevail. Does the aim of any other branch of education more perfectly fulfill this than the thorough and artistic study of vocal reading, with its purpose, first, to master the great thoughts of great minds, and then to impress them in their perfection upon the minds of others?

The careful study of literature for vocal expression, tends also to develop a sense of style in language. This appreciation of style is often one of the last things to come, even to the student of literature, and its possession is a sign that mind training is being transformed into real culture. A great poem or any other great piece of literature, memorized and studied for effective and artistic delivery, till the student feels the force of every paragraph, every sentence, every phrase, every word in it, and has learned to give vocal interpretation to every one of them so as to make its value felt by others, is a powerful agent for the impression of a sense of style in language upon the mind of the student. But the selection must be really artistic, really good literature, or it may give a false training instead of true culture. Undoubtedly not a few young people acquire false ideals of style by filling their memories with trash unworthy the name of literature, and impressing this worse than worthless material upon their minds and imaginations at a time when they are especially susceptible to such impressions.

Although it is unfortunately true that much inferior



material is still studied and rendered, yet the tendency of the study of expression is properly toward the highest and noblest in literature, and particularly toward those forms that have most powerfully swayed the minds of men, poetry and oratory. To study the great orators is to study the thoughts of those who have made history in times that tried men's souls. To study the great poets is to become acquainted with the minds that have thought most profoundly, felt most intensely, and expressed most perfectly the deep things of our common humanity. To read a great poem aloud, with true expression, is to revitalize and vivify the poet's thought and feeling, to put yourself in his place, and, for the moment, not only to rise to his height of thought and feeling, but also to lift others with you.

Poetry, from its very nature, seems intended to be vocalized. Its beauties are largely beauties of sound which cannot be fully appreciated without the aid of the voice. All early poetry was probably intended to be either sung or recited. Much poetry is still so intended. The study of poetry as literature needs the aid of the human voice to make it truly literary culture. Moreover, many great poets, including the one great poet of all time, wrote their works expressly to be spoken upon the stage. To suppose that drama does not need voice and action for its fullest interpretation even as literature, is to forget its origin and purpose. To study Shakespeare without reading aloud the plays, or hearing and seeing them acted, may not be time entirely wasted, but it is working by candlelight in an age of electricity. The study of Shakespeare and the drama, one of the most widely recognized means of mental culture, properly belongs to the department of expression. Without the aid of voice and action in interpretation, Shakespeare must ever seem something less than what he was, the great dramatist of the ages.

"But," says the high school pupil, or the careless amateur reader after listening to these suggestions upon analysis and synthesis, "I don't do all that when I read." Certainly not; anyone would know you did not, by simply hearing you read. Your rendering of a selection shows only too well that you have not mastered it. At the other extreme, however, the artist, the actor, the great public

reader, says, "I, too, do not do all that when I prepare anything for the public." Not consciously. The work you have done to make yourself a true artist in your profession, if you are one, has long ago reduced much of this analysis to sub-conscious mental action. The greater part of these processes are among the useful actions long ago made automatic and habitual. If you were fortunate in your early training, the analysis of each sentence at sight became habitual and largely unconscious before you can remember. Not a few of the other and more difficult elements of analysis have practically become so since. Doubtless many, probably the majority of readers and actors do not go through any such formal process of question and analysis as I have indicated; but they do not need to reach the results represented by the answers to these questions, and if they are genuine and thorough artists, they do reach them. As in mathematics, when a problem is presented to two minds, one possessing no special aptitude or training, must go through all the processes that lie between the statement of the problem and its solution, while the other, a mathematician by native gifts and special training, sees the answer at a glance without once stopping for any immediate formula; so the more thorough the training, or the greater the genius of the reader, the less he takes account of the intermediate work of analysis. His mind is broad and synthetic, and has grasp of wholes, not only in their parts, but also in all their breadth and fullness. The teacher of expression, however, must be prepared to lead his students over the whole course, to make them see and understand and feel the whole process. For them every step is mental discipline, resulting in genuine mental culture when steps enough have been taken.

What now is the value of the study of vocal expression for the improvement of those attributes of mind now regarded as most important in schemes of mental discipline: namely, observation, attention, and reasoning? The study of vocal expression is the study of language. For voice is itself a language, differing from what we more commonly call language as music differs, but nevertheless a subtle, simple, difficult and universal medium of communication. The babe in the cradle understands something of it before

he understands words, while the most profound student of expression has not sounded all its meaning. Voice is, like words, the language of thought; it is even more the language of feeling.

"Thoughts hardly to be packed

Into a narrow act

Fancies that broke through language and escaped" may yet be suggested by the voice. It is the expression of feeling, however, that gives voice as language its simplicity and subtilty, and makes it so often untranslatable into words. Emotion too fine and too elusive for words, still finds expression in voice. He who thinks it does not take keen observation and close attention to study this voice language successfully, has never tried it. And it takes both clear and fine reasoning to distinguish and set in order the different elements of this language of the voice.

Gesture, too, like voice, is a language, universal in its use, and wonderfully effective in its power. It, too, is the language of both thought and feeling, and is capable of a subtilty beyond words. It is sometimes very literal and even prosaic, but it is often figurative and highly imaginative. As the study of voice language trains the ear to careful and exact listening, the study of gesture trains the eye and the mind to close observation. The practice of the physical culture needed to make the body an effective agent of gesture, refines the relation of mind and body, and makes the body the most subtle and instantaneously obedient servant of the mind. It is the mental culture of the body, whereby the very muscles and nerves are made to think.

I have thus far said little of the effect of expression upon the will and the emotions, because there seemed less need of discussing these phases of the subject. As a method of cultivating the emotions, our work is admitted to be amply sufficient. The objection is usually of another kind, that elocutionary expression over-develops the emotions at the expense of other mental powers; and this probably is our chief danger. The charge often comes, however, from those who have neglected the emotional side of their education, and who are as truly one-sided in their mental character as the veriest emotional tyro that ever astonished an audience with the unexpected possibilities of "Curfew shall

not ring to-night." Yet, admitting the dangers of over-doing the emotional element in our work, we may still insist on the fact that ours is almost the only department of intellectual teaching in which the emotions are given due attention. And true culture without the education of the feelings and the taste is a misnomer. Knowledge you may have, without feeling, but not the wisdom of true mental culture.

The balance wheel of the intellect is the will, guided by the judgment. Doubtless many characteristics of will are inherent; nevertheless the will is capable of training and culture as truly as the other mental faculties, and like them grows by expression. The *no* of resistance to temptation grows easier by repetition. But perhaps no method for training the will to its fullest action is superior to work before an audience. The young man placed upon a platform to move and guide an audience, finds that he must use will. He must first master himself, and then his audience. The expression of will, first as an effort, and finally as self-possession, makes this one of the best methods of will development. Personal contact and controversy call for will, but when the one man sets his will to dominate a thousand, then expression is doing its large work. And further, by this form of work, is especially developed the free and effortless control of the will over all the other mental activities, which is the ideal of mental culture.

Expression, then, we may say, is, in its broadest use, the beginning and the end of genuine culture. From the first definitely directed action of the infant to the last look of the dying, it is the means by which need, desire and sympathy are made known. Beginning with physical education, and following that with mental, and thence on through all the higher forms of culture, expression is ever the agent of growth and progress. The study of expression in voice and gesture is the study of the new psychology, of the mind and soul of man. In its opportunities as a study, there is no broader or more profound field of thought possible to man. Expression through voice and gesture, practiced as an art, with a genuine sense of all its high artistic significance, is, more truly than any other pursuit, "setting ourselves to ascertain what perfection is, and to make it pre-

vail," "an harmonious expansion of all the powers" of body, mind, and soul, "which make the beauty and worth of human nature." This surely is culture, not only of the mind, but also of the body and the soul. Let us respect and reverence our calling, and not forget the high ideals that it sets before us.

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### DISCUSSION.

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FREDRIC M. BLANCHARD, CHICAGO, ILLINOIS.

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#### *Ladies and Gentlemen :*

Professor Saunderson has done about what I feared he might do on this occasion: He has left me opportunity neither for disagreement nor for successful effort in the way of addition to what he has said. I was unable to make connection with Professor Saunderson's paper in advance, owing to certain idiosyncracies of curriculum, etc., we being both very busy men; therefore, on this occasion, I shall be compelled to speak extemporaneously on this subject of Mental Culture through Expression.

Owing to the fact that I cannot possibly disagree with anything the Professor has told you, I shall shift that portion of the program to some one else who will possibly attack it from the floor, and devote my attention for the few moments that I have, to some possible amplification of certain of the very excellent points that the Professor has made, amplification in the sense of illustration from personal reminiscences, if you will pardon that, for we all have plenty of them, and some of us have those that are interesting to others as well as to ourselves.

I think we cannot successfully controvert the general impression that has prevailed in this convention, that expression—vocal expression—(meaning by that, voice and gestural expression), is among the most important means of mental culture. I think that goes without saying. But to what extent this is true, may, perhaps, be a question open to debate. Certainly we all find it so when we try to present this study to any Association not distinctly and espe-

cially in the line of elocution. If we were to go to the National Educational Association and claim a very broad field for the work of expression, as we know it, perhaps we should find opportunity for debate there; and if we attempt to get more room in our College curriculum for our work, claiming that it is of all things primarily necessary for those students, who come from all quarters of the globe, and who are going out to fulfill this important function in the world, the College President will promptly say that there is no appropriation this year for an increase of salary; and so we are in trouble immediately. But nevertheless, we do take a little pleasure in coming together in these conventions and expressing our own minds. So, on this occasion, if I accomplish nothing more, I shall have the pleasure of expressing my agreement with the paper just read, and of saying that I have been much benefitted and edified by it.

This problem of culture through expression can be started back at the point where the psychologists have started, some of them in one way and some in another. Professor Ladd says that the development of mind is a matter of "the progressive manifestation in consciousness of the life of the real being," and he calls the "real being" the human being, or some other being, having a mental life. It must have life in order to be the real being: "The progressive manifestation in consciousness of the life of a real being." This life takes its start from a certain adjustment of what the psychologists recognize as the physical principle; but after it has started, it proceeds to unfold powers of its own, in accordance with laws of its own.

As we take up the matter, we find that, going back to the beginning, life is the great school for us, the great educator. Our experience is the thing that really brings us out. Most of us realize very few things outside of that. A few of our kind friends tell us things, but very frequently we have to wait for experience before we can receive them. But if we were compelled to get all of our knowledge by the hard school of experience, we should not progress very much as a race. As a result of that fact, we have learned to take the teachings of those who have lived before us, and to incorporate those principles into our life.

During the first part of the human being's life, from infancy up to the age of thirty, perhaps, he is supposed to be living not only one life, but passing through the experience of many lives, all lives from the beginning of things, because he is developing all those things which are an heredity from the race experience. These are the things he is learning in the artificial school, if we may call it such, which is the school as we know it, preparatory, high school, college, university. But that is not enough. When the man has finished his educational career in that line, he is just ready to enter upon the actual life of his being, and then he is at school in earnest, and he must be fitted for influence then. He must be absolutely equipped, not only mentally, but physically and morally, and in the greatest of all equipment, that of character.

Now there are people who have claimed that the only properly grounded education is what is called a classical education. Certainly the time is not very remote when the educational people called *the* education a classical education. This consisted largely of Latin, Greek, Mathematics and Moral Philosophy. They were just beginning to introduce the study of the sciences and the scientific side of literature, and various other things which are now given attention in the very kindergarten. But times have changed. Our opportunity then arose in the coming on of the study of expression; but at that time we became so hairsplitting, so mentally fine, so delicate, so extremely "artistic" that in a very short time we all became so artificial that the common herd, the average man or woman, would not tolerate us; so they simply eliminated us from the educational scheme, and we were abandoned from the class room. We, of course, resented that somewhat, but we have gotten over it. I think the reason we have evolved out of that state of feeling into something to which the educated world no longer objects, is very largely due to the work of such associations as the one before which I have the pleasure of speaking at this moment. I think we have grown, educated ourselves, more along the line of unity than we were formerly inclined to do. We cannot fail to see that at the present time the doors of schools, colleges, and universities are being opened; invitations are being

sent out for somebody to come and take charge of the department of Literature, and, incidentally, also to teach a little gymnastics, and mathematics, and history, and the sciences, and other things, with perhaps an intimation that it would be well for the candidate to have fully acquired the mastery of the Art of Vocal Expression,—at a salary usually of about four hundred dollars a year. But the demand is there, it is not an imaginary one. The demand is coming, and from all over the country. Of course there are other positions where one is not required to do so much, and where the compensation is a little more commensurate with the labor. The signs of the times are encouraging. There is every prospect in the future of our being given opportunity to do more and better work along our line. I think this Association can be congratulated on having accomplished this much, at least. We are ready to meet on the plane of common interest.

Now this problem of the development of the mind, culture of the mind, by and through the means of vocal expression, has been taken up by the speaker of the morning along the lines laid down by the psychologists. The various attributes and functions of the mind have been discussed, and he has asserted, without fear of contradiction, that the development of all these powers is secured by the study of expression. He has laid particular emphasis upon the mental side of the work, upon intellectual development. In that we must all agree. I would like to carry the subject a little further, and show in the realm of personality, the possibilities of the student as they are developed in this work.

Starting out with the beginner, after he has come through the preparatory school, high school, and into the college, and is from sixteen to twenty years of age, their mental equipment is but little different from the age of eighteen to twenty-five, as they are ordinarily educated. They simply acquire a little more information as the years go by. They receive a great many things into the head, which they hope to retain and use in after years; but their actual development in personality often times does not advance as much as we wish it would. Now, here is our opportunity. Let me make the point clear to you. The student who



comes into a class in public speaking finds, when he comes to face an audience, that he is utterly unable to concentrate his mind upon the thing he is trying to do. Any teacher of public speaking will tell you, probably, that he has a pupil in his class who has taken a degree of Ph. D. from a University, and who can solve for you wonderful problems in mathematics,—provided you close up the doors and exclude all noise, and let him write them on paper and hand them in; who, in the presence of an audience, simply goes to pieces like a wild horse before a train of cars. I do not know why it should be so; but I have seen it time and again. A young man recently came upon the platform, and the first thing I knew, I thought the man had gone insane. I had to calm him down, get him water to drink, and do all sorts of things to get his nervous system into proper condition. It took him a long time before he could concentrate his mind upon what he wished to do, and hold it there.

A speaker has to do many things; he has to attend to his speech, and look after a great many details. If the horse he is driving falls down, he has to extricate the animal, as well as pull himself out of the ruins. All these things require attention. Thus the power of self-control is brought out in public speaking as in no other line of work.

Yet we must not claim that the study of vocal expression is all that is necessary for the completion of a well-grounded education, and that there is no need of the other things. Classical education is now so extended that the curriculum for a thorough course lasts one hundred and fifty years. You can add to that, if you desire. My point is, we must not claim that vocal expression will be a legitimate substitute for all these things. But we want our share, and this lies largely in the line of personal development of character in the speaker. It is a matter of cultivating the powers, training the observation, which the speaker has alluded to,—a matter of sense training. The hearing of the speaker has to be equally as good as that of the listener. The sense of sight must be more acute than that of anybody else, because in discussion he cannot use the microscope, cannot take an hour to look at the different people. In reading by sight he must be able to take in at a

glance the whole idea absolutely, and instantaneously, and retain it. The training to do that requires a good deal of mental culture in my estimation. (Applause.) There is not any other line of study in the University which can equal ours on the one point of training of the ear. In the matter of the education of the senses, I think there is no other line of work that can nearly approach it. I doubt if any would debate that question, but we are not debating, for you all agree with me.

The power of observation on the part of the speaker is certainly augmented, as well as the power of association of ideas, which is a most valuable aid in all scientific education.

Then comes this matter, education in respect to his powers of discrimination. The student, when he first takes up the subject of vocal expression is unable to tell a man from a mountain, an ant from a molehill; they are all the same size. I had a man read a sentence from an elaborate historical narrative, and he went through it like this; (illustrating by rapid delivery in monotone,)—a kind of Siberian railway right across the continent; he didn't make a stop anywhere; there wasn't a town of fourteen inhabitants anywhere on the route. That is bad mentality on the part of the student. That is the way they come to us. How are we to judge them? That is the proposition they all put before us; that is the evidence they bring into court. How are we to judge of them? By a certificate? Not at all. You have to judge of a man as you find him. If he does not put up any evidence that he has mental training, you say he hasn't it. (Applause).

By the study of vocal expression, you develop discrimination, the power of associating ideas. That is the only means of cultivating the memory that I know of. When a man makes a speech, he must have things associated in some way so that the first thought will lead him to the next, and so on. Most students cannot memorize; they cannot think two consecutive ideas. If you tell them the horse goes before the buggy, the next morning they will have him under the seat. They have no power to associate ideas. (Applause).

(The gavel fell. On motion the speaker was given further time.)

MR. BLANCHARD: I thought I could finish this talk in fifteen minutes, but the previous speaker's paper was so suggestive that I miscalculated my time. I hope you will pardon me. I certainly would prefer to give further time to others, but if you would like to have this continued, I will complete my remarks.

In regard to memory, this is cultivated by the student being compelled to discover the relation between thoughts as they are expressed in literature. He considers the first thought, and finds after a little that it is related to the next, and this in turn to the succeeding one, etc.; and if he does any real thinking, he can never forget that speech, after having once gone through it and fixed it in his mind. That will help memory, for incidentally he will learn to remember other things in the same way. Therefore we may justly claim something as to the cultivation of memory.

As was brought out very clearly by the paper, in the development of the imagination this work distinctly shines. The trouble with the majority of our pupils is that at first they have no imagination, have no artistic temperament, and cannot exemplify very much. By imagination, and through it, is aroused the power of sympathy, which is the fundamental part of character itself; therefore it is very necessary that we cultivate the imagination. No one can really be said to think who does not think in pictures; but the psychologists make very clear to us that the average student who takes up the subject of vocal expression, thinks of nothing but himself. That is the only thing, the only picture that he makes—a very distasteful one to us, of himself; but he makes that with a vengeance throughout his entire career on the platform, until he learns to make other pictures to the minds of his hearers. There is where we have a chance to develop self-adjustment.

The matter of the development of the reasoning powers is one of the points to which Professor Saunderson gave attention, and which he brought out very clearly; that a person does not know whether he is logical until he attempts an adequate expression of his thought orally. If you give a man an hour and a half to write out something, and

then, when he has written it out, let him polish it up and revise it, and submit it for criticism, eventually he can produce something worth while; but in oral debate there is no time for preparation; you have to talk it right off; you have to bring out your thoughts instantaneously, and the only training that is possible to secure that kind of logical ability is the training that comes with extemporaneous vocal expression, as in debate, and in the discussion of current topics. etc.

I do not need to take up the emotional side, because that has been fully elaborated by the speaker; but we must never forget that in these matters we are laying the very foundation for something that is very much higher, the matter of human sympathy and personal character, to which I referred before.

The most important element is that of the will. To my mind, in public speaking you have an opportunity for developing the will of the student as in no other line of work. To the mastery of other subjects the student may voluntarily direct his will, but he does this through fear rather than any voluntary effort of his own; but when he comes before an audience or a class in public speaking, he is confronted with difficulties that must instantly engage his will. Many students would run from this situation, as they would run from battle, unless compelled to face it; hence the value of a required course in elocution and oratory in our schools. When the student first comes into the public speaking class, he has no command of his limbs or features, but he gradually gathers courage and self-control. He may fail the first time, but the second time is a little better, and he grows in strength as you encourage him. By and by he starts out really of his own initiative. I had a student once who said, "If I could only try;" that is the point. If you have no will, where are you going to get the will to will? I am one of those who believe that no person is so destitute as not to have the will to will if you only appeal to it rightly. And there is the work of the instructor. Can you get hold of the student and direct him so that he will will to *will*? do not believe that any person is so absolutely deficient that he cannot will to will, if you will hit him. That is one sure remedy. I had one man who could not will to will. He

was so weak he could not will to will. I could not get anything out of him. One day I approached him, and hit him a good smart whack. It made him so mad I thought he was going to strike me. He willed to will forever after.

The development of personality through the physical side is important. You really cannot tell with the majority of students, whether they are standing on the right foot or the left foot. Some of them, as I could show you, go through life—as some of our professors do—standing in that way, (illustrating). They are not thoroughly cultivated along that side. Right there is an opportunity to extend our work. Boys vary: one student comes on the platform with a great protruding bump of egotism, so large as really to burst his hat-band. What shall be done for him? Can surgery remedy that? Not at all. That is absolutely incurable, unless remedied in the class in public speaking. There you can take him down a bit, until, little by little, he is on his feet, and he is all right.

The next student who takes the platform is precisely the reverse. He does not believe in himself, in his neighbor or his God. He has no hope at all,—lost, irretrievably abandoned, gone forever. What will you do for that man? Encourage him a little, bring him to the point where he sees that he is a human being, that other people feel as he does, and are ready to help him, and that he must help them. He will then forget himself, and there will be born within him the courage of his convictions, and he will really come out and tell people what he is thinking.

In all this, ladies and gentlemen, in a word, we are developing the personality and character of the student, and fitting him to do loving service for his fellowmen. (Applause.)

CONTESTS AND COACHING.

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ROBERT I. FULTON, DELAWARE, OHIO.

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*Ladies and Gentlemen:*

I do not know that I have any very good reason for giving an address this morning, other than the fact that it may serve in a measure to harmonize the work which is being done by our special schools of oratory and our colleges throughout the country. I think in the special schools, debate and oratory represent the minimum part of the work, whilst in the colleges they represent the maximum part.

Now I am a great believer in the contribution that specialists may make to general education, and I believe that by introducing more of this work into the special schools, we will be contributing more to the general purposes of education in the college life, for your students go to college and the college students come to you.

The subject assigned me by your Chairman is "Contests and Coaching." It seems to divide itself, somewhat like the text of a sermon, into its own headings and subdivisions.

First, then, let me speak of contests. Ambition to attain the highest in any lofty purpose is laudable—the desire to overcome, not for the mere glory of victory, but for the strength attained in the overcoming, is to be commended. Emulation is a basic principle of human action. Within the bounds of proper limitation it becomes a wholesome method in education. It underlies the various forms of child play, and continues through life.

What is there in any game that children play that does not involve the principle of emulation, of overcoming; and that animal which children love so much to play with, the dog, is constantly actuated with that idea of overcoming. It is wise, then, for us to acknowledge that principle and apply it in our methods of education. This we may do, especially by instituting contests—contests in debate and oratory—which I understand is the special field to which

the committee desired me to confine my remarks this morning.

In instituting debates, we must have organization to begin with; there must be some method by which a body of students may come together for this purpose. The best speakers should be selected through preliminary contests. There should be two teams selected, each composed of four members,—three debaters and one alternate.

The visiting college proposes the question, the other chooses the side and offers the entertainment. This choosing of a side is not an easy matter, and far less easy is the proposing of a question. The question should be stated affirmatively, and should contain a proposition. This proposition should present a distinct issue, which should be accurately, clearly and briefly defined. The proposing college should define the terms of the proposition, so the visiting college can accept the side with these definitions. This precautionary method will prevent that which I have often seen occur in intercollegiate debates, namely, the spectacle of two teams discussing two different questions. A clear definition of the terms of the proposition will do away with that difficulty. For instance, in the question, "Resolved, That a uniform restrictive tax should be laid on all immigrants to the United States," the terms "uniform" and "restrictive" should be defined, and the definitions mutually accepted before debating the proposition. It should be remembered that dictionaries do not always define. A dictionary may give eight different definitions of the same term, only one of which will suit the case, and it would be aside from the question to use any one of the other seven. For example, if you will look into the Standard Dictionary, for the definition of the word "elocution," I think every one in this convention will agree with me that the definition there given is not a good one.

Now, when the question has been decided upon, each side should analyze it, in order to determine those essential requisites of argumentation: "what the question means, what you believe about it, and why, and how you should state your case so as to convince and persuade." As to what the question means, there is a process known as narrowing the question, which brings us down to the special

issue. Of course what each side especially desires is to gain their contention, to prove the special issue from their standpoint, and so it is of the first importance to ascertain just what special issue is to be discussed. In the question, "Resolved, That Woman Suffrage is desirable," there are very many issues, but perhaps the one special issue of the greatest importance is the good of all mankind; not is it best for women, or is it best for men, but is it best for all? When you have proved that special issue, you have gained the question.

Then, as to what you believe about the question, and why. It is surprising what an amount of prejudice it is necessary to clear the mind of. You must believe what you say of the proposition, not because of your prejudice, but because you have reasons for believing. Then the great art of so presenting your case as to convince and persuade, is the high art of argumentation. Argumentation is composed of conviction and persuasion. Conviction depends upon the evidence, the proof and the logic. Persuasion depends upon the rhetoric or language, and the elocution or delivery. Conviction alone is cold, hard, unsympathetic, and therefore ineffective. A person may be, and often is convinced without any motive to action. You must excite the will, of which the preceding speaker, Mr. Blanchard, has so ably spoken; and that does not come through the mere process of logic, or of evidence, or of proof. It comes through the personality of the speaker, as manifested in his delivery and language.

Then the proper evidence to adduce in support of any particular proposition, must be carefully sifted from the mass of material that may be available in any particular case. Evidence may be by authority, by testimony and by analogy. The student must learn to sift the various materials at hand, recognize the relative values of evidence, testimony and proof, and arrange them in some logical order. There is a difference between evidence and proof, though the terms are often used synonymously. The student must also learn to fix the burden of proof, and the presumption. The presumption, of course, lies with one side of the question and the burden of proof on the other, and as the debate progresses, it is very interesting to see the shifting of



presumption, and the burden of proof. A skillful debater can do this. If he has the burden of proof somewhere in the line of argument, he can, by the use of proper methods, shift this burden upon the other side. He must know something about common logic, the use of syllogisms, and the deductive and inductive methods of reasoning, all of which are included technically in a college course.

Then the evidence and logic must be couched in the best language, to be effective. The best of logic in halting language does not pass for the best of logic.

Then, last, we include elocution, or expression, as part of argumentation. Mr. Baker, of Harvard University, wrote a book on this subject several years ago, and made a bold stroke in including persuasion as a part of argumentation. Previous writers had included under argumentation only the three elements of which I have spoken, namely, evidence, proof, and logic, and failed to grasp the persuasive element. But Mr. Baker, like many others, has given to elocution some such misleading terms as personal magnetism, self-confidence, etc., has failed to recognize elocution or expression as an essential part of conviction. But may I go further, and say that expression *is* thought? The printed words mean so much on the page, but by means of good elocution, a man can put into those words that expression which shall make them mean more, thus actually adding to the thought they convey to the audience. You remember that Webster, in his Dartmouth College speech, turned the tide of debate by one statement which had but very little logic in it, but it was a wonderful expression of the feeling of the man, and enforced his argument. He said: "It is, sir, as I have said, a small college, and yet there are those who love it." It is said that that meant more than anything else that Webster put into his argument.

Now, leaving these aspects of the matter, we come to the laboratory work of the debater. He goes into the library. How will he select his material for the particular debate? He has before him, books, magazines and pamphlets on the various subjects. He may search old files of newspapers, consult the Congressional Records, and all that; but, having gathered his material, how is he to select

from the mass before him? Having first analyzed the main lines of thought, he can jot them down, under the particular headings, a memorandum of that of which he is to make use. Having thus far prepared himself, he asks for a coach. Coaching has been an important part of preparation in athletics, and is similarly becoming such in oratory, debates, etc. I hold, therefore, that it is proper for us to consider it this morning.

In many colleges, it is the custom for the debaters to choose their Coach, and generally they select an instructor who teaches public speaking, and in conjunction with him some other man in the special department which covers the particular question under debate. If it is an economic question, they choose a professor in Economics, not always the head professor, but some one in that department.

The business of the Coach should be simply to direct the thought of the students into proper channels, to hold him down in a methodical way, that he may properly put to use the knowledge which he acquires in his investigation of the subject. When the Coach has been decided upon, and the student has put his knowledge into such form that it presents a logical argument, he is ready for criticism by the Coach. It is also necessary for him to have practice in the delivery of his speech or argument. In order to secure this, two teams are made up, the second team taking the side of the question which the opposing college is to defend. There should be three main speeches, of say about ten minutes each, and then three five minute rebuttal speeches. In the debate, no man must depart from the general trend of the argument, simply to make a brilliant speech for himself alone; but he must act in unison with the others, that there may be concerted effort. The Coach arranges the men in teams, and he must decide who speaks first, who second, and who third. A great deal depends upon this. I have seen colleges lose a debate by putting forward the wrong man first, or by closing with the wrong man, when a reversal of the order might have saved the day. The Coach having arranged all this, the teams go to work. The points of the argument are assigned so that some may be elaborated more fully by one speaker, while another following him may simply touch upon them briefly, and amplify on other

points. So on through the first round. Then comes the most important part of the preparation, and that is the drill work on the rebuttal. A very good method is to have every man prepare all the rebuttal points that can be made on the question. In our recent debate with Oberlin College, the question was: "Resolved, that barring the determination of the case by the action of the Supreme Court, the Porto Rican tariff is constitutional." You will remember that that question was considered by the Supreme Court Judges, and a majority of only one decided the case; so it was surely a debatable question. That question was proposed by us to Oberlin, and they took the negative side. We had our second team take the side of Oberlin, and whenever any one of the second team would make a point, I required every one of the other men in the first team to reply to that point, and we kept at it, till we thrashed it out, and every man of the team could answer it. Then our rebuttal team would bring up another point, and I would keep the main team at it until that point was thrashed out; so that when we came to the final debate, our speakers were fully prepared.

After speaking, comes the decision of the judges, which is a moment of great suspense. There are always two sides, a victorious side and a side that is defeated. As there is no way to anticipate the decision of the judges, it is always best for each side to be prepared to accept defeat gracefully, then they are prepared for anything. Defeat should bring to the student the stimulus for better work in the future, a determination, if he has failed, to become a debater, and then the defeat is really a victory. (Applause.) In fact, I have seen some debaters who were spoiled because they were not defeated. (Applause). And victory, likewise, should be but a stepping stone to higher achievement.

Now I will speak just a moment of oratorical contests. The organization of an oratorical contest is much simpler, for here you have one professor and one student to consider. The great consideration is whether or not the student is capable of making and delivering a real oration. I think the greatest difficulty in oratorical contests lies in the fact that the subject matter presented by the students in such contests is often not truly oratorical.

The great art is to construct the oration in the form and language of an oration. The time when the student who made the greatest number of references to Greece and Rome, and to ancient history, won the prize, is past; you will find that the oration that wins is the oration that talks to people. "The perfection of oratory is the perfection of talking to people;" (Applause), and the person who fails to bring a message to the people, who fails to talk directly to them, is the person who fails in the estimate of the judges at the present time. This is as it should be. Oratory is a dignified form of speech. A person who has great excellence in oratory usually has power in all other forms of speech. I know there is an attempt on the part of some of our colleges to do away with oratory, claiming that training in debate is sufficient. Now debate does not prepare men for that particular kind of effort, and in Congress that is usually the form of speech that he engages in; but in actual life, debate is not the largest part of public speaking, while these other forms of speech epitomized in the oration are constantly employed. In debate, an answer is usually expected from your opponent; in these other forms of speech you do not expect an immediate answer from your opponent; but your object is the elevation of public sentiment and the education of citizenship. This form of public speech reaches its climax of cultivation in the college world, in the oratorical contest in which an original oration is presented. In this a man who comes without a message, will make a failure. I was speaking with Professor Carpenter, of Columbia University, some time ago, when we were trying to get that University into our Central Oratorical League, and I spoke of the student bringing a message. Professor Carpenter laughed and said, "Why I never saw a student in my life that brought any message." Well, he acted as one of the judges in the intercollegiate contest at Cornell University, and he found that some of the oratorical contestants had brought messages. Any man can find a message in a subject in which he is interested, if he digs deeply enough, and has conviction.

Then as to the form of the oration: It must not be a mere biographical address. A civic oration, which touches upon some great principal in civic life, and perhaps associ-

ates this with some great character who has stood for that principle, will bring a message to the audience. The speaker who brings a message, and makes people think as he thinks, and feel as he feels, is the person that rightly represents oratory. That is the kind of oratory that we are standing for. I will not discuss the subject further than to say that there are various leagues formed, viz.: the Northern Oratorical League, composed of the University of Michigan, Northwestern University, the University of Wisconsin, Oberlin College, the State University of Iowa, the University of Chicago, and the University of Minnesota. Then we have organized the Central Oratorical League, composed of the Ohio Wesleyan University, Ohio State University, Indiana State University, the University of Illinois, Cornell University, and the University of West Virginia. My friend, John Temple Groves, is organizing the Southern Oratorical League. I hope our friend, Professor Scott, of the Missouri State University, will help to organize a Western Oratorical League, and I think it would be a good thing if we had a League on the Pacific Coast.

Now, what may come out of it all? Let those who have won in each League come together at our National Capitol; let us have the Judges of the Supreme Court as our judges; let the contest be presided over by some great person, no less than the President of the United States. Then let the people come together in a grand contest of this kind, and let the highest authority in the land say what oratory is. (Applause). If we accomplish this, we will make a contribution to our profession which I think is well worthy of the thought and consideration of every member of our Association and the literary world at large. It can be done. (Applause).

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## DISCUSSION.

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MR. CHAMBERLAIN: I have just received a telegram from Mr. James P. Whyte, of Lake Forest, Ills., who is down on the program for a discussion of this paper, and he advises me that it will be impossible for him to be here. In his absence, I would suggest that we might discuss Pro-

fessor Saunderson's paper and that of Mr. Fulton at the same time.

The suggestion was seconded by Mr. Silvernail, and concurred in.

**MR. SILVERNAIL :** I had not intended to occupy the floor at this time, but to set the ball rolling, would say that this matter of culture through expression has been very well covered by previous speakers; yet there are two points that might very well be emphasized further in our work as teachers. The first point I would suggest is that of stimulus. We all work better under the spur. A spur operates in two ways, first as a stimulus to the preparation for utterance. For this the best we can get, the best we can bring, only is good enough; and the effort to inform yourselves, the effort to prepare yourselves against accidents, the effort to understand what you are going to say, is the stimulus of preparation for utterance. I contend a man is not fit even to quote the utterance of another speaker until he himself is so informed on the subject that he can speak on it extemporaneously. As a spur to culture, our work, it seems to me, equals that of any other department of any institution, looked at from the preparatory side; then there is the spur that comes in the actual moment of utterance. You have all felt it. Did you ever have the experience of having forgotten a line of a poem that you were to recite, having no means of access to the book, and searching your memory without result? But upon facing your audience, you can, without any effort on your part whatever, recall the particular line? There is an augmentation of personality through the stimulus that comes through looking into the eyes of responsive hearers. As Theodore Hook says, there are moments in battle that multiply a man. I remember witnessing a fire once in a lumber yard; the men were removing the lumber to places of safety, and I saw men take up singly, heavy pieces that would ordinarily require two men to lift, slashing them aside. Something like that comes to a man before an audience, a stimulus which arouses all of the nature. Wendell Phillips always did his best work under the spur of opposition, and his friends used to station themselves in the back of the hall, and hiss him, so as to provoke his antago-

nism. It seemed to rouse up all there was in the man. Facing your audience seems to have somewhat that effect. No man or boy can realize of what results he is capable, until subjected to such a stimulus. Professor Blanchard said something in regard to the control of the body, control of the mind, and its importance. Is there anything that can match this work that we are discussing now as a means of developing self-control?

THE PRESIDENT : We have with us one of our pioneers, Rev. Francis Russell, I am sure we would be glad to hear a word from him. (Applause.)

DR. RUSSELL : The only thing I can think of to add to what has been said, would be to insist upon preparatory vocal training, so that the speaker may not be impeded in the use of any one or all of his powers, vocal organs, action, gesture, if you like, posture. A very useful drill, although a very severe one for college students, I find, is to have them simply stand on the platform, submitting themselves to criticism as to posture. This has almost led to revolution in some cases, the classes being ready to bolt when some weak-minded or weak-kneed man would be called upon to face that terrible ordeal of criticism. I think some special training should be employed in all our preparatory work.

MR. TURNER : It was my misfortune to be a judge in a contest or debate. I found that one of the difficulties with the debaters was that they became confused with the amount of material they had on hand, and perfectly bewildered. I would ask the question of Mr. Fulton, how best to train a student so that that difficulty may be overcome? That is one of the chief troubles we have had to overcome in the West.

MR. FULTON : I might say briefly, that it is a great art to cull out the material that you do not need; and the way to do it is to have an outline of your subject planned out before you begin reading. It is just as important to throw out a great deal of material as it is to use a little of it. The trouble is, just as the gentleman has said, that in preparing for a debate, the temptation is to accumulate too much material, so that when it is placed before the judges, their whole attention is occupied by an endeavor to sift out

something tangible from the mass of evidence. The plan of the treatment of the subject should be decided upon in advance, and developed to its logical conclusion, and in accordance with the principles of persuasion, so that the attention of the judge or judges may be maintained throughout the argument. The trouble is that students often have no definite plan; they read and jot down everything in relation to the subject, without reference to its practical availability. The material should be carefully sifted. The use of a skeleton or outline on the subject is a valuable method of avoiding the difficulty spoken of.

MR. SAUNDERSON: I would like to add just a word. I use myself always the compulsory answer method. Why are you saying that at all? Why do you spend so much time on it? Why do you arrange it in that order? When you have put those three or four questions to the student, and he has learned how to answer them, you very rapidly reduce the amount that bears upon the particular point to what it is worth; you teach him to put it in the right order, and you teach him to throw out points that are not worth while. I believe that compulsory answers and questions of that kind by the coach, will generally do the work.

MRS. IRVING: I desire to ask the gentleman who presented the work, if it is not true that in many cases the plan agreed upon by the teams from the different colleges is submitted to the judges, and in that way is a help to them in discovering the points of the different sides?

MR. FULTON: I have never known that method to be followed. Of course, in a lawyer's argument before a court, he submits a brief for the benefit of the Judge. In his argument before a jury he must convince them at the time. An inter-collegiate debate is more like that before a jury, however, briefs are often very carefully prepared and submitted to the professor in charge of the team, that he may find any flaw in the line of argument.

MR. BATTIS: One point in reference to preliminary work in such contests; I refer to the expedient of giving my class a course in extemporaneous debate. Every member of the class is obliged to come to the platform, draw a question from the hat, and talk upon it for three minutes,



and that gives them all a certain amount of experience on the platform; at the end of that course we select those most proficient, not only in the form of their argument, but also in their delivery. One of the best speakers that I had in my class was a young man who presented statements, not arguments. He would give statement after statement unsupported, and it was a long time before I could make him realize that a mere statement was not an argument.

MR. KLINE : One point in Mr. Fulton's presentation I should like to hear discussed this morning for a few minutes, that is, in regard to the sending of the definition of a question by the institution that submits it. Custom differs in respect to this matter. In Kansas I find that they do not follow that plan. I at first wished they had formed the custom of sending the definition of the question when it was submitted, but I have come to feel that that is not the wisest plan. I wish to illustrate: A question was sent to our institution like this: "Resolved, That Independence in Politics is preferable to Party Allegiance." Now if the institution proposing that had sent down a definition of the terms, according to the way they debated it, our institution would have had to refuse to debate it, for the simple reason that the debate would have been nonsensical. At the same time it proved one of the best debates we ever had, because it brought out the keenest powers of discrimination to decide as to what were the terms of the proposition. Another question that we had this year was, Resolved, That the United States should subsidize its Merchant Marine." This is a question of vital importance to the nation, and yet we had to choose sides by lot in debating it. The definition of the terms was overlooked in submitting the question. It taught the two institutions a pretty good lesson in this matter of determining the terms before going into a debate. One of the most vital elements of debate is a thorough understanding of the terms; how many times we have been arguing with one another to find in the end that we differed simply in our understanding of the meaning of the term. We were compelled to take up the side of subsidy; our opponents made the point that subsidy was one thing, and we had to insist that it was another thing. I believe in compelling each side to furnish its own definition, and to sup-

port it, and to convince the judges that the particular definition argued for is the correct one.

**MR. FULTON :** In that particular question there were no terms to define, because we all know what the word subsidy means. Evidently your debaters were arguing the interpretation of the question, not definition of its terms.

**THE PRESIDENT :** It has been our custom to give the writers of papers three minutes in which to close the discussion. As the delegate from Delaware has already occupied that time, no doubt he will waive that right so that we may hear from Professor Blanchard, of the University of Chicago, for three minutes, if he wishes to use them in reply. (Applause).

**MR. BLANCHARD :** I think that time should be given properly to Professor Saunderson, who presented the paper.

**THE PRESIDENT :** That is true ; I am much obliged to you.

**MR. SAUNDERSON :** I do not know that there were any comments upon my paper, or any disagreement with or discussion of it that would call for any further answer. Professor Blanchard, and one or two others, have emphasized additionally that expression is the foundation fundamentally of culture, and perhaps the next speaker has additionally emphasized it in his method of developing and arousing that expression as the basis of debate, which is one of the principal modes of expression in public life, almost solely attained through practice. I do not care to rebut.

**MR. PHILLIPS :** I wish for just one moment to emphasize one point. I have been interested in this discussion on debates, having had students that were for several years victorious here in the University, and am speaking, therefore, with a little authority ; and I say that the source of victory lies more than anything else in having a central idea around which all subordinate ideas can be grouped, and by which you can be guided in your reading and preparatory work. As Schopenhauer has said, "Think yourself empty, then read yourself full."

WEDNESDAY EVENING.

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First Vice-President, Mrs. Elizabeth Mansfield Irving,  
presiding.

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1. Miss Isabel Cornish, Chicago, Ill.,  
    "The Battle of the Strong" . . . Gilbert Parker.
  2. Miss Grace W. Chamberlain, Lexington, Mass.,  
    "King Rene's Daughter" . . . . . from the Danish
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SESSION OF THE MAIN BODY.

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THURSDAY, JUNE 26, 1902—10:00 A. M.

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Mr. Virgil A. Pinkley in the Chair.

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EXPRESSION IN THE ELEMENTARY SCHOOLS.

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MISS MARTHA FLEMING, CHICAGO, ILL.

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In the elementary schools, the children range from three and four years of age, in the kindergarten, to fourteen in the eighth grade, and I should like to open the discussion with a few words upon the place of expression in Elementary education; its relation to subjects of study; the necessity for many modes of expression; the dangers of specialization, and the power in expression which we may hope to develop.

Expression is *any* means by which the child realizes his own ideals, focusses his own experiences, puts himself in touch with his own environment, and becomes a living, productive factor in that environment. Expression is a social function. The school gives ideal conditions for acquiring power in expression, and it should be organized to afford the child ample opportunity to use this power for the

good of the whole community of which he is a part. Thinking and expression belong together. Expression is the natural result of all thinking, and when controlled by the will, and used for a definite purpose, it becomes a means of intellectual growth. It promotes the growth of the body, and trains it into economic movement. Its moral function is to develop motive, and to train the emotions. Expression is a mode of study. To express what we know on a subject is to study that subject. There is no real growth in any direction without expression. We never know what we know about anything until we try to express it, and our expression is a revelation to ourselves of our knowledge, our power, and our largest selves.

The child instinctively studies all the life about him. He is in a world full of beauty and interest. He is alive and active, ready for investigation and keen for the joys of expression. He demands expression, not alone in voice, speech and action, but he wants to paint, that he may tell how color delights his eyes; to model the clay and mould the sand that he may tell clearly his ideas of form; to sing, to make music, and to dance, that he may express his big emotions; feelings of joy, hope and aspiration that he cannot put into words alone. These, in turn, become a mode of study, the results of which he realizes again in the fuller expression of voice, speech and action. In this dramatic form he brings together all the experiences gained in the other modes, and combines them into one supreme act. I am making a plea for a large, full life, as a background for all expression, and for the reinforcing and enriching of that mode of expression which we, as a body, represent by all the experiences gained in the other modes, making it correlate all the others, and all subject matter. Many of the advanced schools of to-day have introduced modeling, painting, singing and dancing, but no doubt many of us can remember the time when picture-making in school was a crime deserving punishment. The delight of these forbidden pleasures is with us yet, and we can still taste the sweetness of revenge when, if caught in the act, we made an ugly monster, with hoofs, horns and tail, and labelled it "*the teacher.*" Then those of us so fortunate as to have a box of paints!—how our starved souls revelled in the blaze of

color we spread on anything upon which we could lay our hands! That was the artist's joy of creation, and perhaps gave us more pleasure than we have ever since derived from a Raphael or a Titian.

The training that the children should have in expression is determined by the subjects of study, the interest of the child and the demands made upon him by the community life of the school. It does not belong in the elementary schools as a thing by itself. We choose for our subjects of study in the school that which reaches out and has the largest number of relations to the child's own life and experience, that which gives him the most to do, and influences his habits most strongly in the right direction. For example, in the study of clothing, particularly winter clothing, which is likely to interest him next autumn, he will necessarily come upon the study of wool, the material of which his clothing is made. That will lead to a study of sheep, the place where they live, their food, the people who take care of them, and back into the shepherd life, and to the beautiful literature of this life, including the Bible stories of Abraham and Isaac, Jacob, Joseph and his brethren. But he does not follow these subjects up and specialize on any one. He studies them in their relation to the clothing. He is not far enough along for specializing; he has not yet the necessary power, the breadth of culture and outlook necessary for specialization. If he does not specialize in the elementary schools in subject matter, history, and geography, should he specialize in a mode of expression? May we take that alone, unrelated to the child's own life and his other experiences. No, he should taste expression at every point, just as he touches life at every point. One mode may appeal to him more strongly than others, but somewhere, and some subjects, he will demand the other modes, and use them ultimately to enhance that in which he is the strongest. Specialization in childhood, either in subject matter or expression, means meagreness, narrowness, poverty of both intellectual and emotional life. Dare we waste these precious years in the study of forms of expression,—feeding the child on husks, when his whole nature is crying out for the real thing? Nothing is more pitiful than the attempts of a child at expression when there is nothing in

his mind or heart demanding expression. It is all false, demoralizing, and because it pretends to be what it is not.

Subjects of study will bring up genuine discussion among the children, perhaps formal debates demanding close, definite thinking, and clear, adequate expression. There are few subjects which the children study that cannot be illuminated by choice literature, beautiful poems, or wonderful myths and fairy stories, or convincing orations, or dramatic descriptions, or the great drama. These the children may recite, tell again, or act out. This will make literature an organic part of the study of the subject. Rivers, mountains, plains, deserts, volcanic action, tides, oceans, floods, winds, sun, moon, shadow, birds, animals, trees, flowers, and "the ever-recurring seasons," in their relation to human life, have been the inspiration and material of some of the greatest literature. Literature is the floodgate of the national life. How can we study the history of a people and not study their literature? Homer is Greece, and the only way for children to study it is by expressing what it means to them. The literature selected for children should be dramatic, full of action, rich in images, having the characteristics of a good play, and appealing to the higher emotions of love, courage, patriotism, and to the sense of rhythm and beauty. All the little folks' love of mystery, battle, blood, physical courage, can be satisfied in this way.

It should call into broad, strong action, all the agents of expression. Technique is gained under the inspiration of an aroused imagination. It should be great literature that appeals to broad, universal experiences, that has stood the test of time, that keeps the individual moving out from himself, and gives insight into the unity and interdependence of men, and into the joy of service. It is the large, fundamental things in life that children love. They handle them without fear.

The social life of the school creates an ideal place for training in expression. There is always an audience and an occasion, if we but recognize them. There is the gathering together of the children of all ages, with their teachers, for the daily morning exercise. There are the great racial festivals—Christmas, Thanksgiving, and Easter, and

the national festivals, Washington's and Lincoln's birthdays, and Memorial Day, and I believe that if the schools were in session, the Fourth of July might mean something more to the children than firecrackers, smoke and noise.

It might be made to mean true patriotism, self-sacrifice, and a sense of obligation and responsibility as citizens of a great Republic. These festivals are in the life of the children outside of the school, and we cannot ignore them unless we divorce the school from life.

What should be the outcome, if expression is made an integral part of the everyday work of the child from the kindergarten on? Into what should it flower? A body trained into responsiveness by repeated dramatic action. A good enunciation and pronunciation of English, and a voice instinctively adapted to the thought and emotion to be expressed, and to the external conditions of room and audience. We may expect him to talk freely on any subject which interests him, and to adapt this talk to his audience, to read aloud, making his audience hear and understand anything which is within his own mental and emotional grasp. This has been his habit for more than eight years, and he can't unlearn it. He will have learned to think by means of the printed page. He will know the use of books. He has learned to read on a subject when in his study he needs what books have to give him. He has learned how to study literature, because he has entered into it in a vital way, not talked about it, but made it, through expression, a part of himself. The little dramatic manifestations and imitations of the kindergarten have been gradually organized during these years, into a series of connected acts, organically related to each other. The boys and girls in the eighth grade, know a good play, and often can create one themselves. They are genuine, spontaneous and unconscious of self, for they have learned to think before they speak, and to speak only when they have something to say that is pressing for expression.

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#### DISCUSSION.

**THE PRESIDENT :** The second speaker, as appears from the programme, is Miss Laura E. Aldrich, of Cincinnati. Is Miss Aldrich present? (No response.) The

third speaker is Miss Marie Ware Laughton, of Boston.

MISS LAUGHTON : Will you excuse me, please. I have been speaking on almost this same subject this morning, and would much prefer, and think the members would, to hear from some one else. It will only have to be a repetition of that which I have already said. If there is a moment at the close of the papers, and anything further occurs to me that seems additional or helpful, I will be glad to present it at that time if you will allow me.

THE PRESIDENT : Miss Laughton's work is so strong that I know we will be glad to hear from her. She will probably not repeat herself entirely. Mrs. Mary H. Ludlum, of St. Louis, is next in order.

MRS. LUDLUM : I do not like to make excuses, but I knew nothing at all of this part of the program until a copy of it was handed me Monday morning, and I have nothing, therefore, to say on the subject. I have not had a moment for preparation. I have taken down this sentence from Miss Fleming's paper—"Speak only when you have something to say." I am very sorry, because I am much interested on this subject. I do not teach it in our public schools, because, as you have just heard, it is not in the Public Schools in our city—and St. Louis is not any more behind than other cities. But I intend to go to the N. E. A., and if my presence there will be of any help to Mr. Trueblood or this Association, I shall stand for this subject, first, last and always. (Applause.)

Miss Marie L. Bruot, of Cleveland, was called upon.

MISS BRUOT : I am in the same condition as Mrs. Ludlum. I did not know my name was on this list until I came here, and am absolutely unprepared. I hoped that I might be able to collect my thoughts so as to speak to the subject, but I was ill all day yesterday, and I feel this morning unable to say anything interesting.

MR. PINKLEY : The Chairman has felt that during this assembly there has been an unusually faithful adherence to the programme; but there is some little difficulty arising from its late issuance. That exhausts the list that we have here. May we now hear from Miss Marie Ware Laughton?



**MISS LAUGHTON :** I feel that I have very little to say in addition. I believe that elocution and English cannot be divorced. The two must be taught together in whatever grade they are taught. That thought has been brought out by some of the speakers, and I think it is one that we all, as teachers, should accentuate. I was pleased to hear from Mr. Flowers, as coming from the standpoint of a former Superintendent of Schools. The difficulty, perhaps, lies with us as teachers that we do not thoroughly understand what is required by the public school system: and if this little note which we have struck here to-day can be carried on, and sounded again and again, it will bear fruit, I am sure. We not only have to teach the teachers of elocution, but the teachers who are to teach reading in the public schools. We must reach and help them. We know that in the elementary process they have to combine all subjects just as teachers of elocution do, who have to combine a little literature, a little physical culture, and a little something else very often; but how do these teachers in the primary schools presume to attempt to teach reading or elocution—whatever they may call it—without some knowledge of the underlying principles?

The slur which has been cast upon us by the newspapers here is just what is said over and over again in their columns. We feel that we have quite as much ground of complaint against others as they have against us; I do not believe in carrying feud anywhere, but I do believe that we, as teachers of elocution, should stand for that which we know is right. We are prepared to give that which we know the people need, and we should make this fact recognized, in order that we may take our proper place in the work of the schools. Let us stand for that which we know is right and good. We have a great future before us, if we will only have courage enough to do that. (Applause).

**THE PRESIDENT :** The list of speakers being exhausted, the question is now before the assembly.

**MISS FLEMING :** I want to emphasize what I heard a gentleman say just as I came in, and which the lady has just stated, and that is the necessity for teachers in the public schools, or in the elementary schools—I do not mean teachers of elocution, but teachers of reading—who have

studied the children, and know the subject matter used in the schools; such teachers are not only better teachers of reading, but because of their training in dramatic reading, better teachers of any subject which they present. They can create ideals in the school room towards which the children can work. The teachers in the graded schools for the most part have really done very little studying along this line; yet there is a strong, healthy movement towards the training of teachers in reading, towards the recognition of this mode of expression as an integral part of our course of study. (Applause.)

MISS CHASE : My ideas are in agreement with Miss Laughton's on this subject. I think we can reach the teachers, and through them reach a great number of pupils, if they can be taught the proper mode of expression, raising the standard of the future generation.

MR. FLOWERS : I am wondering if the subject before us embraces the knowledge of how to begin the teaching of reading? I think from the contents of the leading paper that it does; and if it does, we have before us one of the broadest and most difficult of subjects. I wonder how many people who read—I mean by “readers,” teachers of elocution—would be able to take a class of six year old children just entering school, and have any sort of an idea or method of how to get them to know how to read a sentence. I believe we will not do very much toward getting into the elementary schools until we have a thorough knowledge from the bottom down and from the ground up. There is no subject which has interested me so much, and presented so many difficulties, and upon which I have felt myself so thoroughly incompetent in all my public school experience, as this,—to know what was the right way to teach reading to small children. Now what is the importance of that? Surely there should not be two ways of teaching reading, or four or five ways, in the primary schools. We ought to have a system of teaching which would begin at the primary grades, and be progressive and extensive, proceeding therefrom through the high school up in to the university and on the platform. (Applause). I think we need enlightenment. I know there is a great difference of opinion in the National Educational Association

itself, as to what is the best way to teach reading, and in that thought I find some comfort for our poor little unrecognized elocutionists. We should not commiserate ourselves so long as the great educators of the country do not know how to teach reading. Here is a subject for original first-hand investigation. I believe the subject has never been touched except once, and that was in Philadelphia, where it was very well presented in a paper which at that time represented what was supposed to be the very finest method of teaching reading to elementary pupils. Since that time I have heard all those principles that were advanced, and so solidly fixed in the new education, tabooed, set aside, ridiculed and thrown out.

MRS. IRVING : I believe that in just this one place the National Association of Elocutionists has a work to do that can make the people recognize us as a great factor in educational work.

MR. FLOWERS : I am sure if this Association can in any way find and present a tangible and incontrovertible solution of this problem to the N. E. A., we would all be received with open arms. They are ready for it. Can we do it?

MRS. CONNER : I would say to the other speakers, train your elementary teachers to teach reading from the kindergarten up, if you can get them to stay with you. I would also say that the English teachers in all our high schools have enough to do, to make them willing to co-operate with the special teachers for this work. But the English teachers do not feel, for some reason or other, that our work is necessary either for themselves or the pupils. I recall the last experience I had, when a very fine teacher of English said to me: "How long do you wish these sixty graduates? We will give you nine days for this special work." And when I said I could not do it in the time, she said, "How long would you like to have them?" I said, "From childhood." She was astonished. I did what I could in nine days! "Spoken Word" is good, but I think this Association should remember the fight we had to keep the word "elocution" for ourselves, and to place it where it belongs, with all the meaning that it has. I would say

not to drop it, even before this august body, in Minneapolis.

**MISS PATTEN :** It is very true, as we all know, that our profession is not recognized in the public schools, and with too good reason. When we are worthy of recognition it will be given us. My opinion is, that the question of bringing ourselves before the public schools, and acquiring the position we desire, rests with us and our work. It is not what we have to say to the National Education Association, it is the result which we produce by our teaching; and that result, inasmuch as there are few of us in the public schools, rests largely with private teachers of elocution. I have been experimenting in private teaching a good many years, and have had pupils from five years of age up. I have been just as much discouraged, just as much disappointed over the experiment as anybody else. Many times, had it not been for financial reasons, I would have given up the whole thing; but I could not afford to do it, and am now evolving something that I believe is a good thing. I am going to take the young girls from the grammar grades, from the high schools, and teach them only physical culture, deportment and English. The trouble is, we try to produce flowers without planting the seed, and the results have been artificial. I believe that, after putting those girls through a four, five or six years' course, I will be able to show such results in their ability to understand and interpret the best literature, as to evidence to Public School teachers the benefits to be derived from our work. I believe I can graduate pupils from a professional course in my school who will exemplify some of our beautiful theories. (Applause.)

**MISS BRUOT :** I simply want to say a word. I wonder that my experience has been quite the reverse of Mrs. Conner's. The teachers of Literature in Cleveland, especially in the Central High School, and there are six teachers of English there—in fact the entire faculty of over sixty professors, do recognize to the fullest the value of this work in the high school. I have frequently been called into a Shakespeare class to interpret a number of lines, although all of our teachers of English are very well trained to express; but they do realize to the fullest extent the value

of elocution in the high school there, as I want to emphatically repeat.

MR. FULTON: Mr. Flowers has asked what has been or can be done, to remedy this difficulty? I would like to say that you appointed a committee last year, consisting of Miss Bruot, Mr. Trueblood, Miss Aldrich and myself. Miss Bruot has told you that there is to be a representation at the next meeting of the N. E. A. Mr. Trueblood is to make an address. We have been organizing our plans to represent elocution there. We have done all that possibly could be done to place this matter properly before the N. E. A., and for the first time, largely through the efforts of Miss Bruot, we have a hearing before that body. (Applause.)

Now I am altogether opposed to the pessimistic note I hear sometimes sounded in convention, with regard to the recognition of elocution in the public schools and colleges of our country. The young lady who spoke just a few moments ago, I am sure, could not have been in the convention ten years ago, or she might have heard that same speech at that time. We have rarely had an address of welcome by some one outside of our profession, that that person has not taken occasion to say a great many things about how little elocution is recognized; but if you will actually look over the field for the past ten years, and compare past conditions with those existing to-day, you will find that no educational interest has had so much growth as that of elocution. Actually, Mr. President, I know of institutions in which the elocution adopted in the college curriculum has brought them more substantial returns than any other one subject in the curriculum. When a body of fifty college professors will accept and recognize the merit of this work in the educational world, and give it greater value in their curricula than Latin, Greek, or Mathematics, I say there is a recognition of which we have a right to be proud.

This recognition obtains in the educational world; and if it is being recognized by the best educators, what is the sense of such a newspaper article as that in the Journal yesterday afternoon, which actually misrepresents every sentiment which has been uttered on the floor of this convention,

simply because somebody who wrote that report did not know the facts.

There is hardly a high school in a city of any size that does not need a teacher of elocution. They may call it reading, physical expression, or various other names; but when you analyze the situation, you will find underneath it, as bed rock, the teaching of expression in accordance with its well established principles. Let us be more optimistic as to what has been done. Let the public understand that elocution, which includes all that is best in the teaching of reading is highly valued by the public schools, by the high schools and by the colleges. The method, of course, must be adapted to the wants of the children, and varied just as their intellectual development varies. We can teach a child six years old, or a person sixty years of age. I hope we will not have any more of this pessimistic view of the teaching of reading in the public schools.

THE PRESIDENT: The Chair is not enforcing the three minute rule, but the intent was to discuss "Expression in the Elementary Schools." Perhaps we had better try to confine ourselves more closely to it.

MRS. LEWIS: I do believe that this organization has been the means of creating an atmosphere favorable to the teaching of reading in the public schools. This has reached the educators, and has done a great work in the past ten years. It is going to do more. I believe when we educate the educators along this line, we will reach the teachers in the elementary schools. The suggestion offered by Mrs. Conner, of New York, of disseminating in the form of tracts, some of the fine papers that we have had on the floor of this convention in our sessions during the past two days, would do much toward accomplishing this end. It would be well, if the convention, to be held next week in Minneapolis, could have before them the paper that we had yesterday from Mr. Saunderson. Mental Culture is arrived at through the study of expression. I want to say, however, there is not a sentiment among the elementary teachers in our public schools of their need of knowledge of the teaching of reading. For the past several years I have had some experience in endeavoring to reach teachers in our Cincinnati Schools, and to lead them not only to help

themselves, but to help those in their care. There is, I know, a lamentable lack of any feeling of a need of it. They universally acknowledge the need of Geography, Mathematics, etc., but they do not feel that they ought to know any more than they do about Reading. I know, from my experience, that public school teachers are the poorest, the very poorest, expressionists that it is possible to find. I have had public school teachers that could not read the simplest poem that was put into their hands. To me it is distressing when I know what this matter of reading means. Now, in order to create a spirit among public school teachers favorable to the diffusion of our Art, we must educate those above them, people who are above them in the line must be made to feel the need of it. Again, they themselves must feel the need of the knowledge of the work that we, as teachers of elocution are doing. Another point that I have been anxious to speak of on this floor, and will do so while on my feet, has been spoken of a number of times during the morning; that is, the use of the best literature, the very best poetry we may find, in order that we may teach our children. Do not think that little children need simply trivial literature. They can enjoy and realize the very best that our literature affords. There is no doubt of it. In the hands of a proper teacher, the children will enjoy Shelley's Skylark as they never will the most simple fairy tale. I know that to be a fact. As long as teachers of Elocution, or those posing as such, will continue to put poor literature before the public, and before the young people in their care, whether as matter of exhibition work or along the line of recitals, plays, if you please—for that is my point—we will never gain what we are after. We will never reach the highest mental culture in children. In a recent high school Class Day performance, we had what I considered a distressing thing; we had a play that dealt with emotions and passions which no child, girl or boy, in our high schools should know exist. I say that is all wrong. Whose fault is that? I say it is the fault of the teachers and those above them. No teacher should be allowed to do a thing of that sort without its being resented by those in authority. Those in authority should stand for that which is best. As teachers of Elocution, if we ever

expect to attain a recognized position, we must stand for that which is highest and best in literature. (Applause.)

**THE PRESIDENT :** The suggestion that Mr. Saunderson might read his paper at Minneapolis is very thoughtful. No doubt Professor Trueblood will be very glad to introduce him during the week, as he has charge of the Department of Spoken English. We hope such an invitation may be brought about, and that it will meet with acceptance.

**MRS. SAUNDERSON :** I want to say that I had the experience of teaching all the teachers in the public schools of a city—of twenty-five thousand inhabitants, to be sure—and these teachers asked that we might give them instruction in Reading—that is what we called it; and the Board said they would pay two-thirds of the tuition if the teachers would pay the rest. The teachers had expected to pay their own tuition, but the Board did this to encourage the idea. I want to tell you, if I may, how it was brought about. I went into a little New England city, and they told me, "We have no use for you in this city, except in this English Classical School, where you are to teach." I said, "Very well, I shall be happy there, I am sure, in just that work." But when I went into that city, I made up my mind that I was going to try and do other work. I was going to try to reach out to the whole city, if possible. I also made up my mind that I should be a teacher and student of literature. The first inquiry I made was, "Is your Superintendent of Schools a literary man; is he well educated, or is it a political office?" They said, "He is an educated man; he is President of the Shakespeare Club." "Very well, I am going to know that man if possible;" and I tried to have the people understand that I was a student of literature, and preferred the best literature; that I cared nothing for dramatic art, only as it served in literature; and I had no end of friends. The teachers came to me and said, "Will you teach us how to teach the children to read good literature well?" It was one of the greatest victories I have ever had in my whole experience in teaching; and I believe that if we can impress people more and more that we are students of literature, and want the best literature, and that we are not simply dramatic speakers; we will be able to reach out



and teach people. I think Mr. Fulton will be glad to have me speak of this, which happened fifteen or sixteen years ago, for I know the work in that vicinity has been going on, and the teachers are continuing to study the needs of the children.

Now, as the mother of four children, I know something about teaching children. You must always study the children. Don't have a theory, and try to fit the children to the theory. (Applause.) That is a mistake in the teaching of children to-day. You must study the children, and they will help you and lead you on; because I know that children do like good literature. Of course every mother's children are exceptional to her, but I fancy that my four children are just ordinarily bright ones as the world goes, and I am sure that they like the best literature. I have put it to the test, and I believe that the average child will study the best literature with just as much earnestness as they do trash.

**MISS WASHBURN:** A word of suggestion to Boards of Education, who map out courses for teaching in our public schools—that the best expression is not brought out by galloping through a given number of pages in a given time. The experience which I have had for seven years in teaching elementary reading is, that it is often laid down as an iron-clad law, that a certain number of pages are to be given out in a certain number of days, regardless of the results that could legitimately be expected. It is possible, it seems to me, that our Boards might be made to see that this is not the best way to get effective expression.

**MR. HUMPHREY:** I would like to say a word, possibly aside from the subject, because the thought comes to me in this discussion; then I shall return to the subject. In regard to pessimism and optimism, I do very much want to say this: Let us be optimistic as to the present, and pessimistic as to the future. A backward glance will show us how we have grown in the field of Expression, and how we have come to be more and more recognized. Let us profit by all that the young lady here said, to correct our faults, and let us be encouraged by what Professor Fulton has said, to continue our good work.

In respect to the subject under consideration, it seems

to me Professor Fulton struck the keynote of the whole thing. Just a word on that line, as to what is fundamental in teaching children. I heard one time, in my own little city of Galesburg, a college town, from a woman who stood high in the teaching of expression, this remark: "We have nothing to do with thought, but all to do with delivery." A few years ago I, with zeal in my heart, visited the public schools of Galesburg, which stand high in this study. I wished to see how expression was taught there, and went away more depressed than I have ever been before or since. The young woman—I use the word "woman" so frequently because there were no men there, that's all—the young woman who was teaching one of the primary grades there had the class in reading on the floor for my especial benefit. After calling upon one or two pupils, she said to me—sort of nudged my shoulder, and said: "Now I will call upon some one who can read *well*." She called upon a little lady, full of life and enthusiasm, and asked her to read. She read in an indifferent way. The teacher said, "Oh, read with *expression*!" Immediately that very much abused thing of "life,"—I mean in an elocutionary sense,—came to the rescue of the little lady, and thrilled every part of her body. She commenced to read, and every once in a while came down with a thud on some little word that amounted to nothing at all. That was reading with "expression." The teacher was satisfied. I had to acknowledge that was "better," for fear of crushing out the spirit of the teacher, who was really trying to do for those children. Well, from those two instances, we can see what we have to work against.

Now one point which Professor Fulton made a moment ago, that if we can teach the teachers fundamental expression, we will have no fear for the future of the teaching of reading in our elementary schools, or anywhere else. I do not believe in resolving, resolving, and in publishing resolutions, but I do believe the fundamentals of expression, and in letting the genius of the individual work out in its own way. That is the greatest thing that can be done in the teaching world, and will prove our salvation as a profession. We must teach the teachers that under all life is this thing of expression in the vocal world, and that only

as the student finds himself in his literature, is there anything gained in reading or expression; and when that is done, the reading passes the primary stage, and final success is assured. I believe it, for I have proved it myself. I went to the city of Battle Creek, Michigan, a few years ago, where the teaching in the public schools of expression, or of reading classes, was the dread and the bugbear of the teachers. I believe that is the case, time and time again. I went in there with this idea, and the zeal of conviction, and I taught those teachers as much as I could of this thing in some nine days. They became somewhat enthused, and asked me if I would teach a class of children before them to exemplify this idea. I don't know but what I was foolish, but I plunged in, accepted the proposition, and did it. Two years later I returned to the city, and about the happiest event that ever occurred in my life was to have them express to me their gratitude for having presented to them that one idea—just that one idea!

MRS. THORPE : As we can have no expression without thought, I would begin to teach a class of children in the public schools first, to have a voice, and be able to use it. I called at our Newton Centre School, and found it was almost impossible to hear what the children said in their recitations, yet they could screech out of doors. Their out-door voice is like screaming, it is not really a voice. I called not long ago at a school that was preparatory for college. There was a distinguished elocutionist teaching the class. I sat down at quite a distance from them, because I wanted to hear the voices. The teacher came to me and said I would have to sit pretty near, or I would not hear, and I found it was true. I was obliged to be within four or five feet of that class of young ladies, in order to understand a word they said. I heard the exercises, and when it was over, the teacher said, "They do not speak very clearly." I should begin teaching them to use their lungs, so they could speak everything clearly, straight from the breathing muscles. I go to our public schools sometimes because I like to hear how the teachers do. I saw a teacher put some words on a blackboard, for instance, "c-a-t," and teach the class to say "k," that is, to begin with, and she seemed to direct her effort chiefly to the consonants of

that word. I thought if more stress was laid upon the vowels, the consonants would fall into line. They should be taught to give the consonants very lightly, and bring out the vowels with strength.

**THE PRESIDENT :** The time is now up for discussion of this topic, and we will pass to the next number on the program.

We will have the pleasure of hearing from Mr. Joseph T. Robert, who is a brother of the author of Robert's Rules of Order. He is not only the brother, but the co-worker and collaborator. We will have great pleasure in listening to Mr. Robert. (Applause.)

Mr. Joseph T. Robert, of The Robert Correspondence School of Parliamentary Law, Chicago, delivered an instructive lecture or informal address, in which he illustrated his manner of handling classes in parliamentary law by distributing to his audience various small cards, numbered, each card conveying to its recipient some specific instruction, as for example, "Nominate a gentleman for Chairman," "Second the motion," etc. The method employed by Mr. Robert for conveying instruction was suggestive, and valuable because of its suggestiveness, and could doubtless be used to advantage in teaching many other subjects, but the exercise was of such a nature that it could not be profitably reproduced here.

The hour was much enjoyed by all, Mr. Robert having a natural humor which kept every one amused and interested.

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#### THURSDAY EVENING.

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MR. VIRGIL A. PINKLEY, PRESIDING.

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Richard G. Moulton, Ph. D., University of Chicago,  
Chicago, Ill.,

Interpretive Recital.... "The 'Alcestis' of Euripides."

SESSION OF THE MAIN BODY.

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THE PRESIDENT IN THE CHAIR.

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Friday, June 27—10:00 A. M.

MR. W. B. CHAMBERLAIN: Mr. President, it is only due to Professor Nathaniel Butler, who is down on our program for an address at this hour, on "What the Teacher of Expression Should Study," that I should announce that the reason for Professor Butler's failure to appear this morning is that his wife has been taken away within a week, and Professor Butler feels both physically and mentally inadequate to the work. We could not, of course, expect it of him, and I took the liberty of excusing him, with an expression of sympathy from the committee in behalf of the Association.

In his place, we will have the pleasure of listening to one of our oldest members, and one of the most experienced in this work; one who knows, I think, from nearly a lifetime of service, some things, at least, that every teacher of expression should study. It is our brother, Professor Francis T. Russell, joint author with Murdoch, of a valuable text-book, who will bring to us some experiences from his work. (Applause.)

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ADDRESS.

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REV. FRANCIS T. RUSSELL, GENERAL THEOLOGICAL SEMINARY, NEW YORK CITY.

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(Substituted for the appointed address of Prof. Nathaniel Butler, Chicago, on "What the Teacher of Expression Should Study.")

Let us consider what our whole study is in this art of elocution. It is the recognition of this truth: that "out of the abundance of the heart the mouth speaketh." Now, the great mistake that has often been made heretofore, and which we make ourselves undoubtedly from time to time,

is this: That expression is something put on—something assumed. It is not that. It is pressed out of us; it comes out of the very heart and life; and we wish to look into the inner man to see how the conditions and varying states of feeling, and of thought relating to the subject, affect the expression, the pressing out of what is within the mind and heart of the speaker.

Let us begin with something very obvious: the study of Nature. The Elocutionist, whether as teacher, reader or speaker, is one who studies nature; he begins there. The man who is insensible to the relationship of nature to his art, who is ignorant of her moods, who does not recognize that she "appeals to man in various language, in his gayer hours, and in his darker musings," is without a base, as it were, or foundation from which all expression should proceed. We ought not to look upon the verdant fields of this season without feeling "the life in every budded quick;" as Tennyson says, in every bush, and tree, and plant and flower, and in the season of Spring taking on Spring, as it were too appropriate the life and inspiration that comes from nature. We look aloft, we study the clouds. Have we never studied them for the enrichment of our own nature, for enlarging, expanding and elevating the heart and life? Have we never studied the glories there; have we never seen the life below pictured above; reflecting on that glorious background of creation, have we not taken on new impressions and inspirations, prompting us in expression? And when at night we have stood under the firmament,—as Hamlet says, "This majestic roof fretted with golden fire"—how much has it said to us of vocal interpretation! We listen to the songs of birds to take on impressions. I was pained to hear from a refined lady not long ago, when asking her whether she enjoyed hearing the birds sing in the morning, "Oh, no, I want to sleep." Then her soul slept; her ear was not attuned to melodies she might otherwise be prompted to make her own in human utterance. Her soul was also sleeping, perchance, indifferent to the soft, gurgling melodies of "the complaining brooks that make the meadows green," of the sighing of the pine trees, the rustling of the oak leaves, or the whispering of the birch, the wail of the forest, the moaning, the roaring, the seething

of the sea. And we hear sounds in Nature other than those which appeal to us musically,—the deep mutterings of the thunder, how it awakens and thrills us, as the thought comes to us, what if that immense cloud that is passing should bring to us the terror that swept over the neighboring states but yesterday; how we are appalled, thrilled, paralyzed, it may be, with terror lest some message of death may rest on that darkened surface. So, not to pursue this further, for it is almost illimitable in its scope,—by the study of Nature we are to learn something of expression.

Now do not imagine that I am here to preach, but I am here to state the truth as it appears to me. In the true study of Nature we are led through Nature to God. Take the thought of God out of that entrancing recitation, "King Rene's Daughter," we heard here so recently, and what becomes of the rest of the poem? It leaves us here on this earth with the human prompting of love which, we are told, is indeed divine; but it involves something more to hold us enraptured and thrilled. The man who does not admit God into his soul, has one element wanting in his expression, and what is that? Reverence,—submission to a superior power. If he in his presumption imagines that he himself is lord of all,—

"I am monarch of all I survey,  
From the center all round to the sea  
I am lord of the fowl and the brute,"—

making himself supreme, he is lacking in one requirement of subjective interpretation,—the submission of the soul to some higher power. When that power is Creator, when that power is Redeemer, when that power is Sanctifier of the soul, he needs all these elements entering into his heart and life, if out of the abundance of his heart his mouth is to speak. But the study must go beyond this; we cannot leave it here.

Rightly to express what proceeds from the human heart and mind requires knowledge of what is found in other hearts and minds, what is represented in the daily life, which we are to reproduce as well as we can in expressive forms. There is thus needed a knowledge of mankind, if we are to express properly, fully and effectively what is

committed to our trust; and we begin with ourselves, this complex machinery of ours, this wonderful being, fearfully and wonderfully made. Living here temporarily, knowing that within ourselves there is an immortal life, we should know something of this being of ours, and the life we live. Life, as we see it passing as in a panorama around us,—the life here, the life above, the life beyond; the life fitted to those which may be of the earth earthy, yet also having hopes deathless as immortality itself. What are we to know about men and ourselves?

I think a great deal of the poor elocution that we have comes from a want of self-knowledge. "Know thyself" has stood the test of centuries. The elocutionist needs this as much as the moralist, as much as the philosopher. "Know thyself." Let us know our own limitations in the first place; let us know how far we can go in thought, in feeling and expression; what powers we have to reproduce what is in the heart and mind, and how we are to express it in various forms of sound and action, facial expression, and bodily bearing. How are we to get at this? By looking into ourselves first of all, as we say, not to fill us with self-esteem,—for we shall very soon be taught better if we begin with that; we shall not go far before we are reminded of that saying of the great dramatist, "To make me frankly despise myself"—but lifting us above that to brighter hopes, with grander ideas, to aspirations and inspirations which elevate, ennoble and expand the being.

This putting into expressive form, when we are called upon to do so, the inner thought and feeling, tends to form character. You know the old theory that a good orator must be a good man. Can we not detect that which is assumed in character—that which is put on and not native? Ordinarily we can; yet we know it is the function of art to conceal art. Alas, how often we forget this, and present merely sensations, because we have not concealed the art, where it should be the living representation of the thought and feeling.

It is the actor's province to acquire that power, this power of being apparently so real, so genuine, so honest, and yet the true character be at variance with all these.

Again, in acquiring the knowledge of our limitations,



let us begin with the physical man. You have all known the school-boy declamation of Spartacus to the Gladiators. The author was Elijah Kellogg, the writer of the series of stories for boys—a friend of my youth. He was in his early life a sailor on the high seas, before he studied theology, and he came to his elocution master, the honored James E. Murdoch, for vocal drill, because he was going to study theology. He had forsaken the seas, and he wanted to learn how to preach. He was at the Andover Theological Seminary. Mr. Murdoch began with the breathing exercises—a safe beginning—and the man pooh-poohed at that, said “Pshaw! I can do that.” He was told to be careful. “Oh, I will show you,” he said, and went at it, and in ten minutes fell flat to the floor, sturdy sailor as he was. He did not know how to breathe. Not long since, an old pupil came to me and said, “What is it that is giving me this pain in my heart when I use that little tube in breathing?” I thought for a moment. I said, “Now you are the man I have been in search of. You don’t know that you must not exceed the natural powers in so expanding the lungs as to impair the action of the heart; it is a conflict of the heart action with the lung action that causes you the pain.” So, fellow students, we must learn first our physical limitations.

Then as to mental conceptions, we must not attempt more than we can do, but we must expand and rise, increase in power and in ability, higher and higher, but not too high. The ideal is one thing, the real is another. We must learn what the limitations are mentally, and the workings of the mind; but in order to interpret them we must fall back upon the body. We must learn how to breathe in order to put the voice into action. The voice, we must remember, is a muscular apparatus. That is where the drill of the Rush system is entirely misconceived. If we repeatedly use the same set of muscles in the arms or the fingers for piano playing, we know what results will follow. It is just so with the muscular power in developing the voice for expression. This is apart from expression itself, except as expression involves this muscular action; so the purely mechanical vocal drill you will find of service. Pardon me if I say (for “I am nothing if not critical,”) I am sure of that as I listen to the voices at our annual conventions. Perhaps

one in five is a good voice,—and it does not always come up to that standard. It is very seldom the case that an elocutionist should have a bad voice—there is really no excuse for it.

Then, in contrast with this, of course, we must put thought into the sound. This preparatory muscular process relates to the physical man. Now we have something higher, something better, but we cannot move the higher machinery without acquiring some power of moving the engine itself independently, because the Will has to work. We are called by the ear to produce certain sounds, certain effects; and if our muscles are under control, and we are ready for it, we can respond.

Now, as to the conception mentally, how shall that be acquired? Let me introduce here what I thought was a very remarkable saying in its day, when old Dr. Wayland, then President of Brown University, was approached by the late Honorable Barnas Sears, Secretary of Education of Massachusetts for some years, with the statement that he (Mr. Sears) had decided to study for the Baptist ministry. Dr. Wayland said to him—and this, let it be remembered, was fifty years ago—"Two books, young man, are all you need, the Bible and Shakespeare." Shakespeare! Why? Because he represents human nature as it is in the drama of daily life,—man as he is. There is no false portraiture, as we know, no misrepresentation, no mistakes, no blotting of the lines there, but just as man would appear. Indeed, it seems to me that it would be almost impossible for Shakespeare to have conceived of any other expression than that which he gives to every character in every scene of his plays, the natural framing of the thought, the logical connection of the thought, the representation of man as he is.

And here, let me tell an old story again, for I have an addition to make to it this year. My contention is this, that the close study of Shakespeare is of itself an education. I had been looking for a good instance of verifying this impression of mine after many, I need not say how many,—years of study. I found a young man who had forsaken the public school at fourteen years of age, a young Irishman who lived in a hut alone, spending the entire day in

turning a railroad switch, and recording the trains, and doing nothing else. I need not go through all the processes through which he was led in the way of preparatory study, but I tested him at last in Shakespeare. He had tried this thing and that thing, and the other thing, and gave up everything in the way of intellectual study and development, and was just attending mechanically to the work, which he did faithfully, when he took up the study of Shakespeare. The first play he read was the Merchant of Venice, which interested him immensely. I had him recite passages from the play, and write a little essay on that play, giving his impressions of the characters. I wish I had that essay, and other essays which he wrote, because he went on from play to play, until in the course of fifteen months he had mastered, according to his powers, every play of Shakespeare. I have these essays now in my possession, making a large pile of manuscript. He can repeat ad libitum almost any passage of a play, not literally correctly, in every case, of course, but with the true connection in following out the idea of the play or character. I have in my pocket a letter received from him but yesterday, expressing, as he has done frequently, his profound gratitude that Shakespeare had been made known to him. He said that last year he had read Shakespeare all through again, and he intended to repeat it the coming winter. He can stand this moment a thorough-going examination on the plays of Shakespeare. This work filled that dull routine with new life for him, with intensified conception of those characters as portrayed by Shakespeare; it really awakened in him a new intellectual birth. Only last year, a young man, a farmer in the vicinity of my pupil's hut, was dying of typhoid fever, and his physician was alarmed and mystified to hear this illiterate youth reciting page after page from Shakespeare. He inquired into it, and found that this same switchman had chanced upon this young man, and compelled him to take the same course that he himself had pursued, and had loaned him the copy of Shakespeare that I gave him, and soon he secured a copy for himself. He went through the plays, and that was why he could, under such tutorage, give expression to his thoughts even in the ravings of delirium. In this letter, received yesterday, my protegee says, "I have

now read the writings of Sir Walter Scott, and in our Mechanics' Boarding House, we buy the books as they come out, and read them with great delight." This new intellectual life was awakened in that young man by the study of Shakespeare.

Let no one who has to deal immediately with man, as he is in character, thought and emotion, be ignorant of Shakespeare. To prove what the study of Shakespeare may do not only for the illiterate, as in the case of my switchman, but also for the cultivated scholar, let me adduce the noted example of the late Rev. Dr. Hudson, who was a post-graduate of a New England College for some years before he had ever read Shakespeare, when being advised to do so, entered upon his study of the great dramatist with such increasing interest that he became, finally, one of the famous Shakespearian editors,—the first of all in merit, according to the judgment of both Sir Henry Irving and Edwin Booth.

Oh, that we might consider in all our work the privilege and mission of our high calling! Sometimes it would seem that an elocutionist had no respect for his art, no consciousness of his allegiance to the literature of his mother tongue, no conception of what he might do and ought to do for his hearers, in instilling the "high thinking" and the stirring of noblest thoughts to be impressed by the magic power of his art,—in "thoughts that breathe and words that burn." The elocutionist is not an entertainer, he is no king's jester, no man's fool. He has, indeed, humor in charge, but he has also art, and truth, and morals, and literature; and if he respects his art, and his hearers, and himself, he has higher aims than merely "to make the unskilful laugh."

Not long since, we were invited to attend an evening garden party, amidst surroundings which made the whole scene a very fairyland in its beauty and attractiveness. Works of art were there, and we had sounds of music to delight us. Hospitality abounded. Large numbers attended. We had a speech of welcome, refined, cultivated and thoughtful, and our President responded in like spirit. We appreciated our welcome greatly, and I said, now elocution has its opportunity, now the art will speak, now those interested in the art will elevate it, and show the people what

it is, that it is something more than mere entertainment, something not extravagant, but entertaining and interesting, useful and instructive. So I said, now is the opportunity. Was the opportunity improved? Did we gain what we might have gained for this annual convention of elocutionists in this year in the great city of Chicago?

I was lying, some ten years ago, apparently fatally ill in a hospital in New York, from which the physicians thought I was doomed to be carried forth, when Mr. Hannibal Williams, almost forbidden by the physicians to converse with me, came to get my ideas relating to establishing an Annual Convention of Elocutionists. I remember the thoughts that were interchanged. It had to be done briefly, but the idea was in my mind, that we must do something for the art, to instruct the people and show them that it was an honorable, useful, and respectable art, and should be so recognized. Let us remember the province of humor, and let us make it, as far as we can, instructive, and really suggestive of something. We must not get so far beyond the people that they cannot follow sympathetically, and with interest and profit to themselves, but we must ever keep in mind this idea of elevating the art. Take the entertainment in the scene just described, and was it a fitting part of the occasion itself? Did it belong there? There were exceptions here and there. In the presentation of humor, it was the very best of its order. Should we expect anything better? I did long for something that spoke more for the art,—a longing that was satisfied certainly in one brief poem that was given there,—Mrs. Browning's "Sleep."

It is not an easy thing to select, even from a wide scope of English literature, matter which will always be interesting to a miscellaneous audience. We must adapt ourselves to our audience, and keep within the circle of their relationship to us, not to exceed that, but all the while, lifting, lifting, lifting. Perhaps it may be an encouragement to those who are present, if they have never had occasion to experiment, as I did on a certain occasion, when giving a public reading for a town library. Of late years I have had other occupations than public reading, except as it was turned to charitable uses. But the instance I am about to

relate was so remarkable, that I think it worth while reporting it to you. There came up a tremendous thunderstorm just before the hour of assembling. I knew that that meant an empty house, but I felt considerably consoled by the fact that those interested in the library had disposed of a large number of tickets, so they would not suffer. The audience was composed chiefly of ragged children, children of basket-makers from a mountain near by, who were a community by themselves, and had very little of education or of interest, apparently, which could guide them to appreciate any effort in the way of literary entertainment. But I said to myself, "Now I must vary my program, and I will begin with something that they know about." I soon found that they were taking everything that could be given. I said at last to myself, "I have heard actors say that the people are not interested in Shakespeare; I will try Hamlet on this chosen company, these ragged children." They were all of them like so many electric lights, casting up their inspiring eyes at me, as they hung by their chins, some of them, on the platform-railing in front. I selected the first act of Hamlet, knowing that I could drop it the moment they went to sleep; but instead of that, they were all alive. I never had an audience so held by the thought of the author as these little ragamuffins were on that occasion. They took every thought, apparently. Then I tried some refined humor which I thought would be above them, but I found it was not so at all. They were full of gleeful applause, showing their appreciation. (Applause).

(Here the gavel fell.)

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"THE ART OF EXPRESSION AS A SOCIAL  
TRUST."

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PROF. GRAHAM TAYLOR, CHICAGO.

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I am to speak on The art of Expression as a Social Trust. Self expression seems to be a law of life, human and divine. The supremacy of the Semitic idea of God and of the disclosure of the Divine nature in the Hebrew

Scriptures is very largely due to the fact that they represent a self-revealing God. Indeed the whole thought of that people, in the successive names they gave to God, appears to have been to reveal contemporaneously to the men of each generation what he had seemed to be to them. At every great epoch of Hebrew history, the leader, or the administrator of a new economy, comes forth with a new name of God; and God, as a living God, has made his impression upon the mind of the race by a contemporary self-revelation. So it is with men; more and more self-expression has seemed to be not only the very consummation of personality, but a means of its development. To give an expression of one's best self to one's fellows, there is no greater gift than that. For after all, we are realizing that it is nothing that we can part with, that we can give apart from ourselves to our fellows, which begins to compare with what we can be, or what we can become to them. It is in this that the new philanthropy differs from the old "Lady Bountiful charity" of handing things down from some superior throne of self conceit to one's fellows. The new charity, or the new philanthropy costs more, inasmuch as the giving of what one is is a more costly sacrifice than the giving of anything that one has, that one can part with. So in the modern social movement, from the view-point of which I have been asked particularly to speak, the enlarged sphere for self-expression is a subjective reward for any objective service we may render. A modern movement which is now attracting not a little attention, is perhaps primarily due to the desire of the cultivated and privileged classes for an enlarged opportunity for higher, truer and better self-expression. Commissioner Harris, our great Commissioner of Education at Washington, has given what to my mind is the most comprehensive as well as the most scientific definition of what education really is,—what culture really consists in, when he says, "Culture is the rise of the individual into the life of the species." And there is a hungering for a larger share in the race life which is breaking over all the barriers of mere conventionality and of usage, and is leading the educated youth of all lands to extremely unconventional effort to share the race life of their times.

Leaving academic shades, often under the spell of such a life as John Ruskin's, a long succession of the very best men of Oxford and other universities have gone into the service of the Common life, not only to give, but to get. They have gone, not to their own privileged class, but they have found their mission in the very depths of the hidden heart of the great cities, like Whitechapel, East London, the home of the unprivileged, disinherited, dispossessed masses of their fellow men. This is true, not only in the centers of English education, but far out in Russia the same heart hunger for the race life has made itself manifest; and some of the best men and most refined and educated women of the Russian universities have entered such a protest, and have registered such a revolt against the confinement to the more conventional life, that they have gone forth into little beureaucratic positions on the confines of the empire. Those women have become even midwives to the peasantry, in order that they might share more of the common life. Perhaps the note of the greatest reality in the religion of the nineteenth century was sounded by Count Leo Tolstoi. His ideal, his religion required him, at the cost of any prestige or so-called conventional reputation, to live the life of a social democrat, which is being practically lived out in the University, or Social Settlement movement. It is the movement from the privileged, cultivated and financially resourceful classes to the unprivileged, disinherited masses of the race.

In the very first instance it was not so much the appeal of the objective necessity without them, as that of the subjective heart hunger within them for a larger share in the life of the race, which moved representatives of these classes toward the mass life. After all we must realize fully that the educated privileged classes, the classes that have immunity from heart-depressing, deadening manual toil, the classes that have freedom from that haunting, pressing, overshadowing precariousness of livelihood, with which the world is face to face; I say that those who are immune from those conditions are the mere raveling of the fringe on the garment of humanity. (Applause). We are an infinitesimal minority of the world's population which is scrambling for the barest, bleakest, most barren kind of an



existence, in the midst of a plenty that makes their patience of the mass of men divine. Now I say that the objective necessity may be powerful for the altruistic service which has been included in the Social Settlement and other philanthropic movements; but in the first instance, to the credit of the cultivated classes be it said, in the first instance the primary motive was and is the desire for a larger share in the real life of the majority of our fellow men, the protest against a narrowing conventional class-life which does not afford opportunity for the larger self expression in which the development of personality, more largely than anything else, consists. For instance, when the Hull House was established in this city it was in the minds of its two college girls originators to give other college girls graduates an opportunity for larger self expression. They knew that the first year out of college or school was the most restless and unhappy year of an American girl's life. When the child—or the young woman returns from college, she is perplexed to reconcile the college ideal of life that she brings home with her and the real environment where too often she is expected to be a bit of polished bric-a-brac, the mere object of a parental doting affection. The two views of life are so inconsistent as to be antagonistic. Their restlessness is simply this hunger for the larger share in the common life, for that upon which they may center their higher ideals and broader visions, the desire to dedicate their lives to the culture which is more and more in the only true ethics considered to be a social trust. So the subjective side, having self to express, demands the very largest opportunity for self expression, not because of the good to be gotten. The condition of service in these little groups of cultivated people, who are often amidst the most depressing surroundings and in the most cosmopolitan neighborhood where there is less in the outer life to attract and the most to repel, the condition is that the applicant must be humble enough to acknowledge that she or he has something to get as well as something to give in the reciprocity of that democratic neighborhood life. For only thus can the individual grow into usefulness, only thus can culture be realized by the individual life rising to share the life of the species.

In the doctrine of the incarnation is to be found an ex-

pression of this very idea; and one of the most fascinating theories of the incarnation is, that even had there been no sin to call the Son of God from Heaven, the self-revelation involved in the creation would have been sufficient to have—I was going to say—forced God, by the very law of His nature, to put forth the very highest expression of His being in the person of a perfect man. And so, on behalf of the struggling souls under your care and mine, who are yearning for the highest self-expression, I plead for the inculcation of the art of expression as a social trust. I can conceive of no greater breach of trust than to make use of one's culture and education, (which are social products into which the sacrifices of many lives are put, in order to make such education possible—the result of that world-wide and time-long sacrifice that we call culture)—for the exploitation of the mass, and for the benefit of any individual or any class. It is suicide, and the retributive justice of the Almighty will overtake any life that wants to live unto itself. (Applause). For the horizon closes down, down, down upon such a life, and the world in which such an one lives, grows narrower and narrower, and you see, as all of us have, souls buried within the incrustation of a selfish culture. And so I say, that by the very pity we have for that life, which is struggling out into its liberty, let us give it freedom. Declare its emancipation, and that of every ethical and religious interest, by imposing the obligation to a social expression of whatever culture has been received from the social sacrifice behind it.

In visiting great colleges and state universities, I am often impelled to ask, who built these walls? What is the cement that holds these great boulders and rocks together? who dug them out of the earth? on whose backs and by whose power were they lifted? Where did the roof trusses come from, how were they bolted together? Did mere intellect do it? Wasn't there mechanics' grimy sweat expended in mining the iron, and the coal, the raw material that has been wrought up into all of these fabrics of art and architecture? Don't I remember, when I first entered the Social Settlement service, to have been taken in hand by a Russian Jewish socialist in this manner of ethical appeal—

"You are come here to live with us?" "Yes." "I suppose you know you owe it to us?" "Yes," I falteringly assented. "But I suppose you know that if we hadn't built these buildings you would not have been willing to build them?" which I knew to be very true, for I would not like to live in a house that I could build. "I suppose you know that if we did not print and bind the books that you read, you could not study them;" and then, with a penetrating glance that went down into the very depths of my being, he said to me: "And if we who have capacity for culture, were not willing to labor, you, sir, would have no leisure to learn?" Oh, that "leisure to learn," men and women, what an ethical tragedy it involves if we misappropriate it to our own selves and to the exploitation of our brothers, who have given it to us, and who have a capacity equal to our own, if they were given a chance. (Applause). One man almost on bended knees, besought me to get him out of the sweat shop, where he was one of the multitudinous victims of that system, and to get him night work, "for," said he, "perhaps between two and four o'clock in the morning I will have a little chance to read." I got him the position, but with it came the requirement, "No reading at any hour." (A Voice: Shame!) Could there be a greater tragedy? I have seen that man stand up on a free floor and advocate the Marxian theory of Economic Value with one of the best informed university professors, and hold his own. He knew his Marx through and through, as scarcely any of our theological students knew their Bibles. Moreover, he had read his John Stuart Mill through three times in English—for he had mastered our tongue—and he hurled at that professor not only his own independent original arguments, but the arguments of these two masters to whom he had bowed, an intellectual achievement the like of which I have scarcely seen in Chicago.

To a Harvard University student, a young Jewish working man friend wrote reminding him how much his education was costing others besides his father, and adding, in an outburst of feeling, as eloquent as it was ethical, "Return in glorious light for all the oil that is being poured into the lamp of your life." I doubt very much if the oldest of American universities will ever teach that boy a lesson

that sunk deeper or rose higher than that from this young working boy, who is as capable as he of receiving the culture of Harvard. I tell you, ladies and gentlemen, we had better heed these tremendous calls of the life about us, for they articulate the law of our being, and come straight from the heart and mind of the God who made and redeemed us.

Now, on the other hand, there is a tremendous objective necessity for regarding whatever art of expression you teach, or your pupils acquire, as a social obligation. Cross the Chicago River, and come out here into the 17th Ward, and stay an hour or two with me where I have lived for these seven years, and be bewildered by the mass of that industrial army that sweeps up Milwaukee avenue with the magnificent tread of independent manhood and womanhood,—one of the great sights of this city that all too few of us ever looked upon. See where they go, after their hard day's toil is over; see the standard of life higher than which they want their women and children to rise; think of your own aspirations for your wife, your mother and your little children, and then forever abjure the thought that when these poor people get together in unions to raise the standard of life, and to set a minimum wage for less than which they say they will not work unless they are forced to,—I say never in God's world find fault with them for that, for it is the only recourse they have, an economic necessity, as blind a force as compels the combination of capital. But meanwhile, while this wonderful brotherhood of craftsmanship is combining to do what they can only do for themselves, let us remember our social trust, let us think of what to us is best worth living for; let us think of our love of the harmony of sweet sounds, of the restfulness to our eyes of the sense of the beautiful, of the enrichment of the world in which we live by the knowledge of the history of the past, to which this great building is dedicated, and the inspirations of literature, and then say to ourselves, have we—our little class—a monopoly of the love of music, of art, of literature, of history, of nature? If there are any of you who think you have, I wish you would let me disabuse your little minds of that small conceit. I would like to take you into the Woman's Club room at the Chicago Commons

Building, and show you something in the corner. An Italian washer-woman brought it. She said she earned it by her day's washing; she thought it was pretty, and so would like others to share it, and she uncovered it. What do you suppose it was? It was a statuette that high, (indicating), of the Winged Victory. (Applause). I remember a young working woman, who paused as she passed the house on her way to work, to enjoy the little open space that we have there, some thirty feet square, with three whole trees in it, some barberry bushes, a few geraniums, and a little green grass—and those are the only green things we grow around there, except ourselves who live inside the house, and we are greener than the grass is); but this working girl, as she came by, said: "You don't know with what joy I pass this corner every morning and night. You know, sir, it rests me to look at that little garden?" Why, do you know there were children there so divorced from nature that they had never seen a flower until we came there. There are twelve thousand school children in that district; and when we came there and opened a play-ground fifty by ninety feet, it was the only public place where those twelve thousand school children had the right to play, except in the middle of the street. You know we have no big yards over there, and very rarely have even school yards to play in. We have no public play-grounds no place where the child is allowed to be. When were sent to brighten the opening of our play-ground, a thousand carnations, with common consent those hundreds of children left their swings, sand-piles, and see-saws, and with one wild shout, swarmed the platform to get one little bit of a blossom as their share of those thousand "pinks." Isn't it the cruelest thing in God's world to divorce life from mother nature, and of all things, child life? I remember taking a poor, tired woman out as far as Glencoe, when she told us that she had lived thirty-seven years in Chicago, and had never been out as far in the country before in her life. One could hardly realize such a thing. Do you suppose that anybody with any descriptive powers, anybody who has any music in him, anybody that can draw or paint, anybody that can express thought in language, ought to keep that art either to himself or as a commercial asset among a little selfish

class, when the great world is heart hungry and thundering at the door, saying, "Give us our share of the Father's fresh air and sunlight, of his beauty and his harmony?" (Applause). To the glory of the Apollo Club be it said, that for the third winter they have come and gratuitously rendered the Oratorio of The Messiah to my neighbors. The first year we had to hire a beer hall, and while the chorus was singing the Hallelujah Chorus, on both sides of the platform there were notices inviting us down stairs to the bar, an incongruity which marred the harmony of the artistic effects! Nevertheless, when in between these invitations to beer, the Hallelujah Chorus was struck up, and that audience rose, just as they rise at the Auditorium, even if they had only to pay twenty-five cents to get in, I tell you my heart never rose higher.

Now, ladies and gentlemen, I don't believe the Apollo Club ever did better service on the Auditorium stage than it does in rendering The Messiah in the Seventeenth Ward, and at the Stock Yards.

Let me tell you another curious thing. Do you know that the most sought-after privilege in the Settlements is the elocution class and the dramatic class? These two things are more desired than anything else, and nothing surprised us more than the number who wanted elocutionary training when we first went down there; and they not only wanted it at first, but they have continued to want it. Let me say to you, that I do not believe there is anything that you could put your hand to that would do more good to the common people than to help redeem the dramatic art. (Applause). And do you know that the theatre is the great teacher in those densely crowded cosmopolitan districts? Do you know that they learn from the stage, such as it is, what is high and what is low, what is true and what is false, what is honorable and what is dishonorable, what is beautiful and what is ugly, more than they do from the school or the church? And even on that very mediocre stage, the villain generally gets downed, and virtue is almost invariably applauded.

And now I would like to say, because it deserves mention, that the Columbia School of Oratory of this city—to whom the people of the Chicago Commons owe more of a

debt than to any other such source—have stood right by us not only for one winter, but for every winter, not only with voluntary service, but with money besides, which possibly is a harder thing to part with, especially among the artistic fraternity. (Applause.)

I have sought to confine my presentation of this theme primarily to its chief idea, that of the art of self-expression as a social trust. But I would not stop there. It is self-preservation, it is self-development; it is the privilege of the highest order to give one's self in the service of the common life; and no one knows what it is to live, but those who love to do this thing. I pity the poor little self-shrivelled soul, I pity those who study art for art's sake alone, as if you would make an ax for the ax's sake, or a hoe for the hoe's sake. Do you suppose that Raphael painted for the sake either of Raphael or the paintings? Do you suppose the Sistine Madonna could have been produced by any such motive as that which all our political economists are all the time insisting is the only incentive to action, the competitive mercenary motive? All the greatest things in the world have not been produced from a mercenary motive. (Applause). The altruistic motive has produced great paintings, great discoveries. Did Darwin attempt to patent the principle of natural selection, or the discoverers of anesthesia wish to get a little royalty on it?

No, art is a great trust, it is a social trust even as it has a social origin. And, ladies and gentlemen, that soul is a lost soul, be it the soul of an artist, an elocutionist, or a minister, that keeps itself unto itself, and tries to build itself and its art up out of the community, instead of the community out of itself and its art. (Applause). That school or church which seeks to build itself up out of the community is a lost life, I care not what its pretenses. If the ethics of the Son of Man be true, he that will save himself has lost himself, he that will lose himself shall find himself. That is the basic principle of character and culture, and I believe it is the fundamental principle in art. And so, as the liberators of human souls, I bid you issue a veritable emancipation proclamation. I bid you God speed in the name, and for the sake of not only those whom you liberate, but for the great dull, deadened, yet ambitious mass

of fellowmen who await an awakening to some freed life to break their own shackles, lift their own eyes higher, sprout their own wings, and take flight to the empyrean.

I was talking with a Catholic priest in the greatest parish in the world, yesterday, to which thirty thousand souls are tributary. Said I, "What is the effect of American emigration upon your people?" He said, "When the laboring classes come over here, they look down-hearted and timid, and seem to keep out of the way; after a while they begin to look up, and after they have been here a little longer, they stand up on two feet and look you straight in the eye." Don't you see, they have begun to have a liberty of life, and to express self that they for the first time feel that they own? (Applause) I say to you men and women, that what you are doing is faithful service to the common life, and is building the superstructure of a better social order, of a truer ethical life, of a higher spiritual and personal development in all our art, as well as all our religion. Of God's nature not only, but of man's may we say,

Man is all symmetry,  
Full of proportion, one limb to another,  
And each to all the world beside;  
Each part may call the furthest brother  
For head with foot hath private amity,  
And both with moons and tides."

(Applause.)

In closing, let me invite you one and all to come over and see us. We are among the "Real Folks" that Mrs. A. D. T. Whitney talks about—not ourselves, but our neighbors, I mean. You will find us across the Chicago River, at the corner of Grand Avenue and Morgan street. The latch string is always out, and one of the resident workers is always behind the door. There the cry of life is always to be heard, and I think you will share some of the life of the species if you come over there and add to your culture. (Applause.)

THE PRESIDENT: Ladies and gentlemen, you have listened to a great theme from a great thinker. I am sure that you all feel well repaid for the time and money it has cost you to come to the convention. We are highly pleased with these words spoken to us, and especially what the



speaker said in regard to our art. If the gentleman will read in our published proceedings the coming year, the address of the President on Monday last, he will see how thoroughly in agreement with that spirit he was in his address. Those of us who were at the last meeting in New York City, remember the excellent address made by President F. W. Hooper, of the School of Arts and Sciences in Brooklyn, and what a magnificent stand he took in regard to this very subject; how he told us that in teaching the sciences he felt he never came so near to his pupils, and did so much for them, as when teaching them how to speak. You will remember his remarks, which are well worth repeated perusal. I commend them particularly to those who have not read that address.

## FRIDAY EVENING.

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First Vice-President-Elect, E. M. Booth, presiding.

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## VOLUNTEER PROGRAM.

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1. Mr. A. S. Humphrey, Galesburg, Ill.,  
    "The Clover" .....James Whitcomb Riley  
    "My Shell" .....Selected  
    "Starlight" ..... Selected
2. Mrs. Harriet Augusta Prunk, Indianapolis, Ind.,  
    "The Soul of the Violin" .....Martin Mantel Merrill
3. Mr. Harold J. Green, Chicago, Ill.,  
    "Mrs. Graylock Tells About the Play".....Selected
4. Mr. A. E. Turner, Chicago, Ill.,  
    "Our Two Opinions" .....Eugene Field  
    "Thoughts for a Discouraged Farmer" J. Whitcomb Riley
5. Miss Alice Washburn, Milwaukee, Wis.,  
    "Susan's Escort" .....Edward Everett Hale
6. Mr. H. G. Hawn, New York City,  
    "A Tragedy" .....Aldrich  
    "Prospice" .....Browning  
    "Barnacles" .....Sydney Lanier  
    "Ballad of the Master and the Trees.....Sydney Lanier  
    "Como" .....Joaquin Miller  
    "There's an End to the Tolling" .....Newspaper  
    "The Brook" .....Bryant  
    "The Burial of Moses" .....Mrs. Alexander

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## REPORT OF COMMITTEE ON PRONUNCIATION, AND DISCUSSION FOLLOWING.

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### MISPRONUNCIATIONS NOTED AT CONVENTION 1901, HELD IN BUFFALO.

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The greatest confusion seemed to exist in the pronunciation of (o) and (a) in their various modifications, particularly in the long sounds of these vowels. "Aye" and "ay" were indistinguishably pronounced, like long (a).

The vowel (o) was usually made into (awe), as in the words "oratory," "opposite," "closet," "pocket," "body," "God;" and when the (awe) sound was proper, it was often unduly prolonged, as in the words "Lord" and "toward."

The finer distinction in the sound of (ä), with two dots over it, was often made unduly broad, as in the words "fancy," "ask," "class," "last," "half." Other noticeably defective vowel sounds were in the substitution of short (i) for short (e), in "object," "subject," "instead."

The duller sound of short (u) and (uhr) were constantly and wrongly noticeable, especially the latter. We Americans show our nationality by mispronouncing the second syllable of our country, "America." The short (u) defect showed in such words as "excellent," "judgment," and the like. Then the undue prominence or wrong substitution of the sound (chur) in "nature," "lecture," were only less obnoxious than in the almost universal mispronunciation of "because," as though it was spelt (becuz.)

The failure to distinguish between the sounds (oo) and (you) were almost universal, as in such words as "new," "duty," "few," "beauty."

In the consonants possibly the most noticeable error was the failure to vocalize the strictly voice consonants, as in the substitution of the breath sound of (th) for the vocal, as in "truths."

Probably no sound exhibits such peculiarities of dialect, and illustrates the part of the country from which the speaker comes, so much as in the pronunciation of the consonant (r); the fault usually consisting of an over emphasis of this sound, and the over-curling of the tongue, especially in these words noted: "or," "church," "hard," "hear," "Oratorical course for four years."

Small syllables were often blurred, particularly the words "to," "and," and "a." Accent was often misplaced, as upon the third syllable, instead of the first in ("interested"), and on the first instead of the second in "idea."

Over-accentuation of minor syllables in long words was observable, as in "immediately." English proper names were rarely given with the pronunciation used in England, and the usual falsity of pronunciation of French words, as in "Monsieur," "Madame," and the failure to ob-

serve the equal distribution of accent, proper to French words, and the correctness of French elemental sounds was observable.

FRANKLIN SARGEANT,  
MARIE L. BRUOT,  
T. J. McAVOY,

Committee.

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### DISCUSSION.

MR. HAWN: I think the preference is for "truths" (th) instead of "truths." I am sure the preference is for "pronun-shi-ation" instead of "pronun-ci-ation," according to the latest authorities. I have just succeeded in saying pro-nun-shi-ation, and now I am told I must not use it.

MISS BRUOT: I think I am not mistaken when I say pro-nun-ci-ation is the preference.

MR. HAWN: As to the pronunciation of the word "aye" and "ay," if the word mean forever, it is called "aye;" if it means "yes," it is "äy."

MR. SAUNDERSON: There is no law as to the spelling, but the pronunciation depends upon the meaning. Either spelling may answer for either meaning.

MR. TURNER: I would like to ask what rule is used in the pronunciation of words like "Art." What sound is given to the letter "r," or has it any sound at all. For my part, I believe the letter "r" has a sound, and it is not "aught," but "ärt." Let us have a little common sense in the pronunciation of words, if we have to go back to the kindergarten to get it.

MISS NELKE: I am inclined to say that the word is "ort" west of the Mississippi and "Art" east of the Mississippi. In traveling from West to East, I notice that distinction. Of course there is only one correct pronunciation.

MR. HAWN: There are two distinct r's in the English tongue. I think the trilled "r" is frequently objectionable. I say "The boy ran," without a bit of trill. We should keep in mind the fact that there are two distinct "r's" in the English tongue.

MR. SAUNDERSON: According to Mr. Melville

Bell, there are fourteen different pronunciations of the letter "r" in the English tongue.

MR. BOOTH : There is only one distinct "r."

MR. SILVERNAIL : There are two indistinct, both the palatal r and the lingual r—I think we should eliminate the palatal r as fast as we can, and only use the lingual r as the best speakers do, touching it lightly with the top of the tongue.

MR. RUSSELL : Is it too late to suggest that one word be included in the report, viz.: "program," to be pronounced with the obscure short a in the second syllable, and the accent upon the first?

MR. PINKLEY : That can be inserted if thought necessary.

**PROCEEDINGS OF SECTIONS.**



## SECTION I.—METHODS OF TEACHING.

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EDWARD AMHERST OTT, CHAIRMAN.

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HISTORICAL SOCIETY AUDITORIUM.

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TUESDAY, JUNE 24, 1902—9:00 TO 10:00 A. M.

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### QUESTION BOX.

The convention was called to order by the President, who announces that Mr. Edward Amherst Ott, of Chicago, would preside for the ensuing hour as chairman of Section I, Methods of Teaching.

MR. OTT: Now we ought to have a good time for an hour, because the work is to be done by the convention itself, and if things are not going just right, any one on the floor has the chance to redeem the situation and make the time profitable.

We are to discuss this morning some queries from the Question Box. The first of these is, "What is meant by tone placing? What is the correct placing; how much attention can a novice give to placing?" The question is given to the convention as a whole, not to individuals. Some one of our fellow teachers is interested in this subject; who will answer?

MR. VINTON: As I understand it some people place the tone in the back part of the throat; others carry it into the middle mouth and the different parts of the hard palate, thus producing different tones. The right way, as I understand it, for ordinary speaking is to place the tone in the front part of the mouth, towards the teeth.

MR. OTT: Does anybody wish to add to what has been said in answer to the question; are there any corrections or suggestions? Note the remainder of the question—"How much attention can a novice give to tone placing?" Will some one answer?

MISS NELKE: I do not understand the phraseology exactly. Does it mean "can" a novice give, or "should" a novice give? It seems to me the question might have been put "How much time should a novice give to tone placing?"

MR. OTT: Will you answer the question from your standpoint?

MISS NELKE: It seems to me that a novice should give a good deal of time to that, perhaps more than to anything else, because



the subject of tone placing includes articulation, pronunciation and everything. You cannot get clearness of speech, and your voice will not carry unless the tone is rightly placed forward in the mouth. I should think a novice should devote fifteen minutes or half an hour every day to that, letting other things go, for a year at least, spend the time on tone placing; that is my individual opinion.

MR. OTT: There is a good opening here for something more; who will answer, who will add to that?

MR. BOOTH: I should say give all the time necessary until they secure it. There is nothing in our whole work so important to my mind as the proper vocalizing, or the placing of tone. It is the only way by which ease in speech can be secured, and it is the only way by which lasting success can be attained. What is placing of tone is pretty difficult to define. There are a great variety of devices for securing it. One of the most successful I have found for this has been to take some word the articulations of which were in the front of the mouth, the consonants being mainly produced by manipulation of the tongue and the teeth. Such a word I hit upon accidentally, "dissevered." The muscular effort here centers in the placing of the "d," the tone beginning thus (illustrating) near the upper gum, as you see; "s" the next consonant, the same way; the vowel between comes back of the lip and then the "v" brings the chin muscles into the position referred to by Mr. Vinton; draw the chin down and back and open the channel; "sever"--the lingual "r" and ending with "d." I have taken pupil after pupil and placed their voices with that one word, practicing it up and down the scale and calling for loud and soft tones. It formed the habit of setting those muscles in position so that the tone could flow. You might find some other one word better suited to one pupil, and another to another. I never dwell long upon any thing that will not work well in my own practice. You will not find the same devices to work alike with every pupil, as far as my experience goes; but if you know what the proper tone is, when it is properly placed, when it seems to flow through the channel of the mouth and throat as through a pipe, and there is no more sensation of effort at the throat than blowing through it, you can be pretty sure that the placing is right. There should be some sense of vibration in the mouth. I think some of you can recall an illustration that was given last year at the Buffalo Convention when Mr. Trueblood called upon Mr. Chamberlain to give an illustration that he employed in the New York Convention for placing the tone. It was a very successful device, and I wish he were here now to give it again. As I remember it begins with a

humming, sending vibrations through the bridge of the nose, a very light hum as if you were drawing the sound in instead of blowing it out. However, one will use one device and another, another. The whole secret is in bringing the tone so that you can feel the channel freely open; no sensation at the larynx, as I understand it.

In regard to the amount of time to be given to this, there is nothing in the whole of our work, to my mind, that demands equal attention with the placing of the voice, production of tone; it is a most important matter.

MR. HUMPHREY: This matter of the placing of tone is one of very great interest to me, and one to which I have paid considerable attention. It seems to me that Mr. Booth has not over stated the necessity and value of the point. It is impossible of course for me to give any information to such a body as this, yet there are two points in my mind that I wish to speak of just for a moment. I hope some one will follow out the line of thought. It is this: That there are two results that are very noticeable brought about by perhaps two different lines of practice in the placing of tone. The one with which we meet most in our singers, and perhaps our readers and actors, is the tone that we are apt to call well focused, brought perhaps toward the hard palate into the front of the mouth, with a certain resonance that has great carrying power, a tone which we can follow with the ear and determine exactly whence it comes. There is another tone, by the way, that has somewhat of headiness in its timbre and which is very common among our vocalists. There is another tone that we hear very rarely, and in listening we cannot tell whence it comes; it seems simply without effort to pervade a whole room, and we cannot say that it is focused. There is a remarkable freeness evidenced in this tone. Those two tones have been subjects of considerable study for me.

In the teaching of oratory in a small college, I find one of the greatest difficulties is in correcting badly placed voices and rendering them expressive, so that they may yield freely to the stimulus of imagination. There is no one plan, I believe, that can be called the accepted one, but a teacher must use his own genius in devising plans for the various students with the one ideal of freeing the voice. In seeking to do that, I have gotten those two tones, and I find them in the profession. One of them, as I have said, seems to pervade the atmosphere, and you cannot fix its point of origin; the other tone is focused, you can tell where it is produced, and by listening you can follow it right back to a more or less defined spot on the roof of the mouth of the speaker. For

my especial benefit I wish some one who is capable would follow out this line of thought and give me a little more light.

MR. OTT: Perhaps some things will be said that will develop this point. There are a number of other questions that we want to bring up, and perhaps from the light that will come in their discussion, we will get this.

From all that has been said this morning pointing toward the technique side of voice, the next question seems very pertinent, "Does technique in our profession kill the spirit?" Who will answer? Now can we have five or six opinions in answer to this in the next for or five minutes?

MISS WALTON: I think a little technique is like a little knowledge—a dangerous thing. A great deal of technique does not kill; it cures.

MR. VINTON: Probably one of the slurs that elocutionists have had flung at them oftenest is the accusation of artificiality; that some of them practice technique until they are all technique and the soul hasn't any chance. One who practices rolling the tone (illustrating)--"Roll on thou deep and dark blue ocean, roll"—we each and all have our peculiar mannerisms. Mr. Irving has his (illustrating).

MR. OTT: Shall we have the opinions of the members of the Association in large numbers? Shall we accept the standpoint that it is too little or too much technique that is the sin of the profession, or is it the kind? Does technique kill the spirit?

MISS WASHBURN: If we consider technique as the end and aim of elocutionary work, then it may kill the spirit, but if we only consider it as a means to an end, it will guide us over the thorny paths in delivering our work in an adequate and forceful manner; but if we treat technique as all of the work, then it seems to me it would have a deteriorating effect.

MR. PINKLEY: I can see no more reason why technique should kill the spirit of the elocutionist than that of a sculptor or painter. Technique no more kills the spirit than the appetite should kill digestion or the lungs kill breathing. It seems to me that it is the means by which the spirit expresses itself.

MR. OTT: We will leave the question open for just a moment longer. Have we too much or too little technique?

MISS NIXSON: I really do not think that technique is everything. It is to be hoped that we have proper technique. Of course we are not referring to teachers who do not know how to teach elocution.

MR. OTT: I wonder sometimes whether we ought to take the standpoint of criticizing those that are not of us. The physicians

in their conventions very seldom devote much time to the quacks that are not regarded as part of the profession at all. I wonder sometimes when criticism is passed upon teachers of expression if it is not meant to apply to a large number of people who are not of our Association at all, and if we are not borrowing trouble lest we be doing the very things that we are not doing.

The next query is, "Is it necessary to really feel the emotion involved in the thought to be expressed?" This question is not really in line with the thought that has been outlined this morning, nevertheless it is suggested by the trend of the discussion, therefore I read it. Let us give to it about three minutes, and in those three minutes have at least three answers to it, very brief but very pointed. "Is it necessary to really feel the emotion involved in the thought to be expressed?" It is the old problem of "Shall we act or shall we live." Who will answer the question?

MRS PRUNK: I should certainly say, and add with emphasis, that it is absolutely necessary that we should feel the emotion underlying the thought; and in regard to the technique of which we have spoken, I would say that a reasonable amount, perhaps not so much as to savour of mechanism of voice, but a reasonable amount, be used. If there is a word that I might say in addition, it would be that we put into the thought, into the expression, sympathy as an absolutely necessary element for all people who speak. Other things being equal, I really don't know of any elements so desirable as sympathy to be put into the voice and into everything we do. Aside from that I would add with emphasis—nature—naturalness.

MR OTT: Now some one who is devoting his time to staging plays, who is teaching his pupils that they do not need to live parts but just act them, there is a chance to say something just here. We want all shades of opinion.

MR. VINTON: The greatest speakers I ever heard in my life always felt what they said. You can generally tell those who speak mechanically. John B. Gough was a natural orator who felt what he said, and when he told a story he affected the whole audience with that touch of nature that makes the whole world kin. You must touch that chord. We felt and saw this last night when Miss Cohn read to us. She felt the part. You may go over the list of all our great speakers, and you will find that those who had the greatest power of feeling were the ones that moved the world. The mechanical man who does not feel is all technique.

MR. OTT: Is there any further word to be added on this line?

MISS NELKE: I think it is a question of the degree in which

we feel emotion which must be taken into consideration. We cannot feel the emotion as intensely perhaps as the lines conveying the thought, or as the expression conveys it to the audience. You could not live if you were to feel it as intensely as does perhaps the audience. There must be a certain degree of art. Miss Cohn's reading last night is an illustration of this. In her acting she went through many throes of feeling, giving to the audience the impression that she felt the emotion occasionally; if it had been as keen as it appeared to the audience, she would be in her bed to-day, I am sure; and yet we must feel, I think, with broad sympathies. Sometimes in rendering selections I have given them more effectively when I have not felt them as much as at the first reading. Upon the first reading of a selection it has sometimes moved me to tears, reading it quietly at home, and I have thought how beautiful that is, it moves me so. After rendering the selection for the tenth time I have been able to give it perhaps much better than the first time, but I am no longer dissolved in tears; I do not suffer quite as much. I think it is a question of condition a great deal. We cannot feel as intensely after a number of interpretations, still if we do not feel in a degree, we get no good results. It is a question of experience. I do not feel that I read less intensely than others, because I am of an intense nature.

MISS WASHBURN: In a discussion of this subject Mr. Joseph Jefferson says, that in his art he believes we should keep the heart warm and the head cool, which is the echo of what Miss Nelke has just said. If we do not literally feel the emotion in its full strength and power, we at least sympathize with it; but as she says, it would overpower us if we felt it in its full strength every time.

MR. OTT: We will leave this question for further consideration. The next query is, "At what age is it advisable to begin the training of a voice?" Some one who is interested in public school teaching answer. We want to hear from those who have not yet spoken and would like the opinion of the entire Association as far as possible regarding these matters of teaching. Might the answer be, soon enough to save them from the erroneous teaching of some of our public schools?

MRS. IRVING: I think that it is wise to begin at least as soon as they begin to talk.

MR. HUMPHREY: I would like to ask the lady if that would be technical?

MRS. IRVING: I would answer that it would be well for the mothers or caretakers to have had technique; and then I think that the teacher of elocution—and I speak of course of the teach-

er that is skillful—would have the opportunity to make the best of that voice. So many children of under six years of age, under the school age, get into very bad habits of voice before they have had the opportunity to go to the public schools, and sometimes this condition continues, and yet if they are fortunate enough to have a careful teacher in a primary grade, and they love her, she may do much to improve the voice and prepare the way for after training.

MR. OTT: It seems to me the question is important enough to warrant two or three minutes more.

MR. VINTON: That method of vocalizing for young children which strains the voice, is a bad thing to my mind. A great many of our school children have little weak voices, because they have never had voice culture of the proper kind, and when they sing in school, if they sing with clean articulation, it develops the voice and stops this baby talk. The middle tones are the best.

MRS. LEWIS: Children are great imitators, and I agree with the lady who spoke, about educating the mothers. I should say, educate the public school teachers along the line of good voice work. There probably is not a body of people who have more disagreeable voices than public school teachers, and the children imitate the teachers' voices, and if we can impress upon public school teachers the need and importance of training their own voices, because of the reflex action upon the children, even without any direct voice training for the child, simply through imitation, a great work would be done for coming generations.

MISS WALTON: I think one of the most disagreeable qualities of the American voice is its nasal tone, which comes, I believe, in great measure from the fact that our children are not reprimanded when they whine, "Ma, can't I go across the street and play with Jennie?" (illustrating.) If mothers would control that, I believe we could in a great measure get rid of that disagreeable quality for which we have been so criticized upon the other side of the water.

MRS. MELVILLE: I think that the trouble begins with the mothers; the mothers are so apt to use that same tone. The children get it as a matter of imitation.

MISS LAUGHTON: I think there is a kind of teaching that consists in direction. The pupil at home and in the public schools, perhaps, may not receive at this early age all the technical training that is given to older pupils; but they can be directed in the right way, which comes perhaps by imitation as much as by specific training. The thought that has been brought out by some of the speakers here this morning is exactly in the right

direction I believe for our public school work.

MR. ORT: It is a common thing when we get to discussing ideal conditions to have a question come like this, come in and lead us to ascertain what it is that interferes with all these beautiful ideas, "What is the best method of getting the pupil to open the mouth?"

MR. VINTON: A stick. (Laughter).

MR. ORT: It is a question whether we want to spend much time in answering this or not. When we have some very beautiful poem, rich in the element of imagination, and the atmosphere is delightfully magnetic, then comes in this difficulty. Our theories are ideal, but are our ideals realized? The question presents some of the disagreeable problems that confront us. "What is the best method of getting the pupil to open his mouth?"

MRS. IRVING: I have found an exercise of this kind effective, viz: using the vowel sounds, placing consonants before them in turn. For instance, ba, be, bi, bo, boo, etc., using all the vowel sounds; placing every consonant before them in turn in the exercise. Some people will need more practice on some combinations than others. A second exercise is to sound the vowel oo before each vowel sound, as oo-ah, oo-a, etc. which will project the tone.

MR. BOOTH: One of the best ways I have found for getting pupils to open the mouth is to have them open the top instead of bottom part, giving them the idea of not drawing the chin down (illustrating); every time you tell them to pull the mouth in that way, it is very apt to stiffen the jaws here (illustrating). I almost always try to obviate that by telling them to reach up and forward with the upper part of the mouth, then they will have everything loose about here; as though they were reaching forward in that way, upward and forward (illustrating). In trying to do that nine out of ten will stiffen the muscles at the angle of the jaw and interfere with the larynx; that is my experience.

MR. ORT: "Can a woman successfully prepare a man for public speaking?"

MR. BOOTH: I wish the former teacher at Knox College was here to answer that question. I happen to know that she is a lady whose pupils took the prizes in oratory year after year.

MR. VINTON: I have known several cases of ladies winning prizes in oratory, and I do not know why they can not teach some one else to do the same. I think the ladies in some of our universities excel us.

MR. ORT: "What is the best attitude to assume in regard to authorities on pronunciation?" We have about three minutes left of our hour to discuss this. We ought to recognize the po-

sition that our President took on that question yesterday, and at least discuss the subject. I wish I had discovered the question earlier so that we could have given it more time. How many different kinds of systems of markings does the average teacher want to remember? Does he need to be posted on all of them himself? Does he want to carry them in his mind does he want to teach his pupils two or three different methods or systems of markings, and confuse them as he has been confused? Ought we as an Association to make a protest of some kind and let our influence be felt? These are some of the questions that this query suggests. Shall we have some answers, or do you want to think about it longer and bring it up in our business meeting when we are considering resolutions? It seems to me that when we appoint our Committee on Resolutions there will be a splendid opportunity for some good strong expression on this question.

MR. PINKLEY: In speaking with some of the members this morning, I noticed that what I meant to say yesterday was not entirely understood. I am very much in sympathy with that rule which bids us consult every authority; but it seems to me I used two words that I think were much weakened by following the pronunciation given by the International. Take the word "horror;" it seems to me if pronounced "horrer" it loses its backbone; the same applies to the word "terror." But with many orthoepic changes, I am quite in sympathy.

MR. OTT: It is now necessary for us to adjourn. We want the assistance of every member of the Association to make the Methods of Teaching hour to-morrow morning as practical and useful as possible. If you will help us as you have this morning, and give your views to us as clearly as some have been given this morning, it will help in the enthusiasm and be profitable to us all.

Adjourned.

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EDWARD AMHERST OTT, CHAIRMAN.

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WEDNESDAY, JUNE 25, 1902—9:00 TO 10:00 A. M.

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MR. OTT: We have the pleasure this morning of introducing Professor William B. Chamberlain, of the Theological Seminary of this city, who will open the discussion on the subject of Preparatory Training for Gestures.



**MR. CHAMBERLAIN:** Mr. Chairman, Ladies and Gentlemen: I understand that my privilege is to speak a few words introducing as suggestively as I may, the general principles which you are to freely discuss; and in the hope and effort, Mr. Chairman, of making it a very general discussion, I shall confine myself to a few minutes. The things that I shall say, I presume, are mere commonplaces to all of us, and yet it is well to be reminded of fundamental things.

I should like to say first of all that a general preparatory training for gestures appears to me to be more important than special detailed applications. I believe that the training of the whole man for thinking and realizing things is immensely more important than the training in the utterance of a particular selection. There is a great deal of our training in elocution which is only special, and which does not reach back or down to that which is fundamental. A lady who has been part of the time in the last ten years a member of this Association once confessed to me in private, that she had been before audiences in parlor entertainments several years, as a young girl is put forward for her beautiful voice and fine figure, and her general tact and good verbal memory, before she realized that her own thinking had anything to do with the recital. That was a frank confession. I hope it could not be duplicated many times, but I am afraid in some declamatory work it could be. The theory on which she had worked had been that those pieces were to be taught to her; she made herself a kind of parrot. She received them from some teacher, but they had not entered the substratum of her own consciousness. They had not become her own thinking. Now I do not know but some teaching of gesture is not a little like that, when the pupil comes and says, "Will you please indicate a few gestures here that I ought to put in?" That seems to me to point to the method which that lady said she had followed. I confess I have had from college students requests to add some gestures to their orations; students will come to me and say, "I have something prepared for delivery, but I do not know anything about gesture, and I want want you to suggest some for me." You see how ridiculous it is. Here is a statue that I have partly made, and that I want you to stick on a few arms and legs. Of course we are all in sympathy with the idea that this whole process of expression is a working from within out; it is not a putting on from the outside, least of all is it an addition from the personality of some other individual than the speaker. It must be a development of what is in the person speaking; therefore I wish to repeat with emphasis, that a general preparatory training seems to be the im-

mensely more important part of the work and this appears to me to consist in two things, first in the culture of the imagination.

The mind of the pupil must be trained to think the thought in its form and in its movement. I find that some of our pupils have difficulty at first in grasping that. There are many ways of interpreting and translating this so that the consciousness of the pupil may grasp it. Perhaps the simplest and most direct way is to ask a person to take a story or scene, and without uttering any word pass that through his own consciousness and interpret it into bodily attitudes and gestures. I think that too often we look for the application of a gesture in the particular words that are written; it is rather the whole scene that is the movement of the thought. I do not wish to intrench upon the other part of this subject. It has several applications. I speak of this only by way of illustration. But the vital thing is to cultivate the imagination so that whether it be a picture to be introduced through descriptive literature, whether it be the movement and progress of a thought in narrative form from a situation through some force working to an outcome; whether it be in more intellectual fashion still, the unfolding of the cause or nature of the thing from an abstract metaphysical standpoint, I hold that the thought can be pictured and imagined to one's own mind in one of those two ways, either as a form or as a movement. I am not sure that I can speak of this fundamental and subtle process, which seems to lie at the base of all gesture work, and make it very plain, without oral illustrations, which I will not stop to make; but I mean in other words simply this: That instead of the mechanical following of the words on the page and trying to get from them some sense of what gesture may be added to them one should seek to get an image of the thought as a whole and of the different parts of the thought; and that image is then held as a form or shape, which approximately can be pictured to the mind of the speaker himself, as a statue can, or as a painting or as a piece of architecture, or landscape. In this way it is the aim of the mind first of all to see and feel the imagery of it.

And then there is, in the second place, in connection with the cultivation of the imagination a preparation of responsiveness in the whole system. I can conceive it possible—although I know it does not exist in some cases—that the imagination may be keenly alive, so that one can sit back and close his eyes and see all sorts of forms and movements, and yet feel no response, no accompanying thrill, as the psychologist call it, in any of the nerve centers, no disposition to embody that image in his own sensorium. Now these two things must come together. I do not believe that you

train a person for expression when you cultivate simply the mental side. Of course I do not believe, and none of you believe, that you train a person for expression when you have cultivated only the physical apparatus. The two must come together, the mind always leading; but just in connection, keeping lock step with the cultivated imagination, must come responsiveness, which has its accompanying thrill in the different nerve centers; that is, first of all in the bearing, so that when one thinks a certain form of thought, his body feels an impulse to picture that thought in the frame as a whole. If the thought be that of something sturdy, vigorous, the responsiveness in the physical frame means that all the nerve centers, particularly those regulating the posture, the pose, those giving form to the trunk and controlling the bearing of the trunk upon the limbs, shall immediately feel the impulse to picture that thought so imaged in the mind by reproducing a semblance of it or the analogous shape and tension in his own frame. I have recommended to my students, when they are preparing themselves to speak either *memoriter* or *extempore*, or still better for that combination of the two which makes the freest speaking and unites the fullest preparation with the greatest spontaneity, that they do it all silently. I tell them to go to their rooms, lock the door, keep the mouth shut, but go through the work pictorially. If it be something abstract and metaphysical, as the discussion of a proposition for debate, all the more important that you put it into imagery. Do not think with words. If possible think without verbal symbols for the present, but think in mental gesture and pose. Walk your room if you wish, stand if you wish; do not use a mirror; do not confuse the sense of imagery with feeling. We are to speak ultimately by the feeling entirely, not by any sense of sight or sound; but translate all the different phases of that thought into your bodily attitudes till you feel it from top to toe.

Now I hope this is not Greek to any of us. I presume that we have all tried something like it. I am satisfied myself, from considerable experience, that it is a perfectly feasible thing. I do not mind saying to you, in this free conversational way, that I prepare myself for speaking by a process similar to that. Much of expository and didactic matter, much that you would not call pictorial in the ordinary elocutionary sense, I am in the habit of taking into my mind by this process of pictorial or imaginative and responsive thinking; so that without calling any words, without thinking words, I pass the thought in its forms and movements, in its impulses and images through my own sensorium. I do not object to allowing myself to gesture freely. I encourage the students to

gesticulate as freely as they please while doing this, on the general principle that during the stage of preparation they gesture as much as possible, and when before an audience as little as possible. If the imagery has obtained possession of all the nerve centers, there will be abundant impulses for gesticulation, which it will be necessary to keep within due bounds.

I think then, that the vital thing in the preparation for gesture expression is, that first the mind be trained in its imaginative powers to picture to itself the thought as form and movement; and second, that step by step with this, all the nerve centers be trained to respond to that sense of imagery, so that one can think his thought through with his whole frame. I believe that modern psychology is clear on this point, that thinking is not done in the brain alone. The brain is the dominating center of the whole nervous system, but other centers of nerve tissue, ganglionic centers distributed through other parts of the sensorium, participate in the action of the brain. I believe it to be true that for preparation to express, all of these subordinate nerve centers may be trained to respond and participate.

Now this is not degrading thought; it is not materializing. It is simply utilizing the whole body, and it is giving the preparatory training for the special application of gesture.

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## DISCUSSION.

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MR. OTT: With the splendid suggestiveness of this presentation of the question before us, we ought to get something that will be helpful to all of us. I will say to those who have come in late that we are about to discuss the subject as to whether general training is superior to specific lessons, and the relation of gesture to imagination and responsiveness. The first question to be answered by the Association from the floor is, "What is the relation of the gymnasium to the expression of thought by gesture?" This question, you see, hinges itself immediately upon the first point made by the speaker, viz.:—general training superior to specific lessons

MRS. LEWIS: I do not believe that the training of the gymnasium per se has anything to do with gesture. Gymnasium work that simply means training of muscle is not expression.

MISS NELKE: I agree with Mrs. Lewis that gymnastic work is not expression; still I feel that there is no expression without perfect control of the body, and before there is any training in ex-

pressional work, the whole body should be free, and easy. So I consider gymnastic work, not necessarily the gymnasium, but a certain amount of mechanical work that we get through it, should precede any training in expression. In my classes before we take up the subject of expression—I suppose I have very crude material, teaching in the far West—we have much training in gymnastic work without a thought of expression until our students can stand and move with ease, and are not conscious of their muscles or their own awkwardness. I believe from my experience that that is necessary before we can take up this subject of higher expression. I would like to know if the members of this body have had a similar experience.

MRS. WALTON: The Directors of the High Schools of Washington, D. C. asked the head of the first department to give French plays at the end of the year, and very much to my gratification the expression girls who were on the basket ball teams were the girls who did the best expressive work, the girls who used their voices best, the girls who used their bodies best, the girls who received the most applause.

MR. CHAMBERLAIN: One word on this matter of the gymnasium. It has been assumed by two or three who have spoken, that the gymnasium is only for the muscles, or only for hygienic purposes. That is not quite a warrantable assumption, I think. There are physical trainers who are genuine educators. The National Society of Physical Educators (or some such name), several members of which organization I happen to know, cherish a much higher ideal, and we must be careful not to belittle that work. We are as much in danger possibly, as expressionists, of belittling gymnastics as the average college or university instructor is of belittling elocution. It has been hard for me all my life to get recognition from some of my associates in institutions in which I have worked. They say, "Oh, that has something to do with tone, but nothing to do with thought." Don't let us fall into the similar error, of saying that the gymnasium has something to do with muscle but nothing to do with expression. There are muscles of expression, and not all the gymnasium teachers inculcate that part of their work. If any of you happen to know of the work of Dr. Luther Gulick, of Springfield, Mass., formerly, now, I think of Brooklyn, you would have a great example of that. Dr. Gulick puts his students through a course of training for the muscles of expression as regularly as he does for any other part of the work; and so a couplet is drawn between gymnastic work and expression work, which develops a responsiveness of those muscles

which have to do directly with the revelation of thought in the individual, and prepares for automatic expressional work.

MR. BOOTH: My experience has corresponded with Mrs. Walton's in former years in some institutions in which I taught. I found that in those institutions where they had a systematic requirement for work in the gymnasium, that the students, especially those that were skillful in the use of the clubs and the ladder and who held a prominent position in all gymnastics,—that the responsiveness of those centers became especially marked, and that the habit of free action established in the gymnasium had become one of the very greatest helps; so that I think we can endorse gymnasium work fully.

MR. OTT: The next question may bring some more specific answers. "Do regular calisthenics necessarily prepare the way to good expression?" This ground has been largely covered by what has been said. Perhaps a word more may be added.

MRS. LEWIS: I do not wish to be misunderstood as taking the position that I do not believe in the gymnasium, nor in training for culture. That is the very first thing I do with my pupils, to train the body; but I said that gymnastic work in itself did not necessarily mean expression. I certainly agree with the work Mr. Chamberlain has spoken of. I feel that mind must lead. There must be some object in our gymnasium work and in our physical culture work, and in ordinary calisthenics, in every way to get at results in expression.

MR. OTT: The next question is a little more specific, and leads further into the matter that is now before us. The first thought is this,—"Is physical culture necessary to dramatic training; if so of what shall it consist?" I think from what has been said that the convention is of one mind, that it is necessary; but we also see from the answers that we are in doubt about the character of it. So this question comes in here very appropriately, "Of what shall the work consist?"

MR. VINTON: "True ease in speaking comes from art—not chance, as those move easiest who have learned to dance." Desarte was an opera singer. He failed because he had a bad teacher to train his voice; but he saw in the ballet exercises which freed the soul.

MR. OTT: The question we have before us just now is, "Of what shall this training consist?" Who will answer directly to the question before the house?

MR. TURNER: This is a very vital question for the Western teacher, and I suppose for some in the East. It is very hard to take a class and find those exercises which will meet the difficul-

ties as they arise with various pupils. There comes a student who lacks in freedom; there come one who lacks in center; and sometimes this center is absolutely lost. I have found that we have to work for these two things very hard. There are a number of exercises which develop freedom, perhaps you know of them; but I find it a matter of physical culture for quite a time to regain these two powers of center and freedom. I have found that posing exercises give splendid results in regaining the center. They are absolutely necessary for the Western student, as also are rhythmic exercises for those who need freedom. I find that the average gymnasium teacher does not get his pupils the thing that is necessary. Some of the strongest young men that have been in my classes this year were absolutely helpless when it came to expression; they had great shoulders that could lift five hundred pounds, but they could not express the least emotion. Such students do not need exercise that will develop muscle, but need to acquire freedom to use the muscle they already have. There are but few people in the world who have not more muscle than they can use. It is not that we need to acquire more, but to get control of what we have. I would like to hear further suggestions along this department of our work, because the Western teacher needs it very much. I have heard many things that will help me. I did not think of telling anything that you did not know, but simply wish to emphasize the need of genuine physical culture and of gymnasium training that shall come from intellectual, the emotional and the volitional side. Such teaching will accomplish much for our profession.

MR. OTT: The next question proposed will bring out an answer to the inquiry which the gentleman makes: "When should physical culture merge itself into pantomime training?" I presume this word "when" does not refer to time, but rather in what degree should the two be blended? Perhaps I am wrong in putting this interpretation upon the question. I think, however, that that is what was in mind. Who will answer it?

MR. HUMPHREY: From my personal standpoint of experience, I believe in the gymnasium as thoroughly as I do in the other work, but I believe expression should precede gymnasium work. I do not mean to carry that so far as to say that the gymnasium should be the ultimate of physical expression by any means, but it seems to me we make a great mistake in starting in any way that would suggest mechanics. One lady spoke of basket ball. It seems to me that that is quite removed from what we call gymnastic procedure. In basket ball the whole body is exercised in a splendid expressional way, without apparatus. The basket ball player and

the tennis player cultivate a litheness and suppleness of the body, and a freedom that is absolutely essential to expression, while the gymnasium per se I do not believe does so much. I believe in it, but it is not so direct in its application as the other. I believe that we should start with expression, perhaps in the objective work.

MR. OTT: Now we have a splendid chance for an expression of opinion on this question, whether this general training that we have been discussing should come last and specific training first? This opens up a broad question as to which is antecedent and which consequent, or do you want to leave it just there?

MR. TURNER: Does the gentleman mean there is to be no physical culture at all at the beginning of the teaching of expression?

MR. OTT: Will Mr. Humphrey answer?

MR. HUMPHREY: That is according to what you call physical culture. If you draw a line between physical culture and physical exercise, I would say the strongest type of physical culture in the world is the dramatic art. I do not believe there is any really genuine physical culture without expression. There is exercise without expression purely as a matter of mechanism, but there is no physical culture without expression. The play of the child, if you will pardon that illustration, is to my mind a very fitting example of real expression. There is in the play of a child the same expression as in dramatic art—don't please take me to task here—and through that the child gets the highest form of exercise and physical culture. I think I have answered Mr. Turner, and would add that exercise and physical culture should go hand in hand; but from the other standpoint that certain gymnastic exercises should be employed to develop certain groups of muscles rather than unification of the body, I should say never in the beginning. (Applause).

MR. OTT: We have just six or seven minutes left, and here are some questions asked from another standpoint: "How do you know when to have a gesture center on self?" "When should gestures move outwardly?" Illustrations are requested. Now the question itself is valuable because it approaches the whole problem from another standpoint—the standpoint of results; and whatever our answer shall be, the fact that the problem arises in any mind, that somebody wants it solved, shows that it is one of the problems of the platform, and has relation to what has been said. Now this is from somebody who has been observing results, who has been watching students or speakers, and he wants specific direction.



MR. VINTON: My rule for that is this, and I think you will find it right if you will follow it out; the inflection of the voice and the gesture should follow the thought (illustrating).

MR. OTT: Is there any further response to the question? If not, we will pass to the next. "When should there be a combination of the outward and inner action?"

MISS CHASE: Just a question I want to ask first. I don't feel satisfied with the answers we have had to the preceding question, and would like to hear something more on that line. I think it is deserving of a little more time.

MR. OTT: I will read that question again. "How do you know when to have the gesture center on self, and when should the gesture move outwardly?"

MRS. WALTON: Does that mean when a gesture is objective, and when subjective? Does it mean the moving outward of the arms, or the moving outward of a thought or facial expression? I don't understand the question exactly?

MR. OTT: I think the meaning is "subjective and objective." If the one who asked that question did not intend it that way, we will let him correct it.

MRS. WALTON: Objective gestures are pernicious. I see no real reason for objective gestures unless when it is necessary to illumine; that is, the motion of the arms outward. I think we all do too much of it and that if we were better poised we would make fewer objective gestures. We make such gestures without thought.

MISS NELKE: I think a question like that is bad, because it leads to misunderstanding. When an attempt is made to lay down rules of that kind, there is not sufficient account taken of temperament in personal taste. We would all be making gestures in the same way if we had to work under iron clad rules. I think there is too much of a tendency towards such inflexible rules on the platform and in the class room; that many teachers require every student to do exactly the same as every other, and no two pupils are exactly alike and I do not think they naturally employ the same gestures. I agree that there are too many outward senseless movements, too many gestures of description that are objective. I think the teacher's duty is to so develop the thought and imagination of the pupil, his ease, grace, etc., that the personality will employ suitable expression. What in one person might be an objective gesture outward might be employed quite differently by another. The question seems to me to allow us no liberty in asking for an answer yes or no. It would compel us to be all alike.

MR. OTT: Our time is up. I want to thank the members of

the Association for their assistance in these two mornings, and for the response that enabled us to carry through these hours beautifully with profit to you. To-morrow morning we have a treat for you.

Adjourned.

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EDWARD AMHERST OTT, CHAIRMAN.

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THURSDAY, JUNE 26, 1902—9:00 to 10:00 A. M.

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MR. OTT: It will be necessary for us to come to order this morning without our President, who is detained at a very important meeting.

It seems to me important on this last morning, that we discuss the question of work in the Public Schools, and we shall be led in the discussion by one who knows how to make a success of it; and then if we carry out those ideas and make ourselves useful to the Superintendents in the various cities an immediate growth will reward us for our efforts. I know we would all like to hear from the utilitarian side of our art in its application to the needs of the large number of school pupils.

Miss Marie Ware Laughton of Boston, will now address you.

MISS LAUGHTON: If you do not agree wholly with all that I say, it may give you food for thought for discussion.

#### THE TEACHING OF READING IN THE PUBLIC SCHOOLS.

MISS MARIE WARE LAUGHTON.

It is quite necessary, in these days, that every young man or young woman who desires to enter the profession of teaching should especially prepare for the work. There has been and will be those who obtain this preparation by experience; there are some too, who would have made good teachers, who have utterly failed because they did not know their trade, but more and more is it being demanded of the young applicant that he have a normal training that shall teach him how to impart knowledge.

It is not academic but pedagogical. The pupil is here taught that the value of a method is not to be judged by the ability of a pupil to pass an examination at the end of the term, but by the agreement with certain mental laws which are the outcome of the

psychological study of the child. If one is a specialist, it implies a thorough understanding of the principles of a subject with the power to impart knowledge.

All the schools in our country are giving more and more thought to *how* a subject shall be taught. Yet the teaching of reading in our Public School Schools, is, in the sense we consider it, very lightly passed over. I do not say this in any spirit of criticism toward our Public School system. It may not be perfect yet, but it is doing a grand work, and every day marks progress. I know that there are many demands upon the teacher and that it is impossible for one person to be perfected in many lines; but speech is the one great medium for the application of knowledge and most of our teaching is done through vocal expression. This fact has been brought out most thoroughly by a number of the speakers we have heard here this year. It is not necessary for me to dwell upon the fact that a teacher should be an example of correct expression from the lowest grade to the highest, or that a correct knowledge of expression is valuable to the teacher as a power of control; we take these things as granted.

Reading implies the quick perception of the thought as well as the proper pronunciation of the words. The first years of the student's life are spent in adding to his vocabulary; but words stand for thoughts, and here in the very beginning, we may deal with the imagination and guide and direct it in the right way. In the simplest sentences pupils may be led to see pictures and to feel what they read. As the pupil advances, more and broader instruction can be given along the same line.

The question was asked the other day, "how early shall vocal culture be taught?" This, of course, should in some measure be regulated by the development of the pupil, but even at an early age, the teacher may direct and guide the child into the right paths, and the habit of correct enunciation and clearness of utterance may be fully established. Sometimes after reaching the Grammar Schools the children are not called upon to read and thus lose much benefit from their course.

That mental culture comes through the study of expression was proved most ably yesterday. I know some schools have the training in reading that they should have. It is not for them that I make the plea.

Why should there not be as thorough a system of Public School work in Reading as there is in Art and in Music? Surely it is more important for it is the mouthpiece for all knowledge. I do not pretend to say what this system shall be, but I do believe that the teachers of Elocution of this country should formulate a

system. There are many phases of our work,—Public School teaching is one. Some schools have introduced Elocution so-called, and after a trial have pronounced it—if not a failure—not enough of a success to warrant continuing it. I say Elocution so-called, for in many cases it is simply a series of coaching lessons preparatory to reciting for prizes or marks.

Wherein lies the difficulty? First, lack of systematic work for all grades of Public School training. Second, the inability of the teacher to conform to the methods required for Public Schools.

Generally speaking, the Public School teachers have not had a thorough training in Elocution, and on the other hand, the teacher of Elocution has not been taught how to teach. We need to be brought together and to help each other. When we as teachers not only have the material to teach from, but the knowledge of how to impart that, then shall we be reckoned with the Educators of the day, and our advice and assistance be sought as a thing of value. We may have system in all our teaching and yet lose not one jot of that great inspirational force, which is the birthright of the Artist. When we can come to a concerted and harmonious movement in this direction we shall do better work for ourselves, and shall be better able to demonstrate to the world the greatness of our cause.

By a system, I do not mean that every one should teach alike or be alike. There should be, I say again, a thorough and systematic course in our Public Schools. Can we not have some light upon this by those who have done this work? Perhaps first, I should ask, is it worthy of consideration by this Association?

I wish it might be thought of enough importance that at some future time we should hear from some School Superintendent, as to what is considered the needs of pupils in the different grades. They dwell much upon methods. Let us meet the demand and be able to compete with the teachers who have been trained to teach. We shall then succeed, for we shall combine knowledge and the ability to impart it. In school work, more than in any other, we must avoid ruts and grooves. We can accomplish this only by keeping abreast of the times.

Let us hope to place in our schools teachers keenly alive to their responsibilities, and consequently better able to serve the best interests of the pupil, for after all, it is the pupil we are to reach through the teacher. The schools are for the pupils and the pupils are, or will be, the nation. (Applause).

## DISCUSSION.

MR. ORR: How many of the members of the Association present are teachers of reading in the Public Schools? How many are teachers of physical culture in the Public Schools? (Several hands were raised.) Well, that means that a very small percentage of those present are doing that work. I wonder if those who are doing it should be here, and whether they find our Association of very great value to them? If they are not present and are not members of the National Association of Elocutionists, should they not be?

MR. VINNOR: They ought to be.

MR. ORR: And is there not some way by which we can extend the influence of our work to the improvement of the methods of teaching? Of course it is not necessary for us to decide that question here this morning, if it is true that we are not doing that work. If this is a convention of specialists, whose lives are spent in some other sphere of labor, then it is not our problem and yet we have a right this morning to continue our discussion as to the best means of making our work presentable. I would like not to ask questions, but to open up a line of thought that might suggest some questions for the next half hour's discussion. Have you noticed that a large number who are very well versed in methods, evidently do not exemplify their own methods? Have you noticed that the pupils do not apparently embody the theory? I would like an answer to these questions from the teachers. Is it the fault of your pupils, or do you spend all the time on this beautiful, beautiful development of the ideal without the development of the art-power in the pupil? At a number of the conventions we have had this experience: Some one would make a very beautiful explanation, and then say, "now this is the application of it;" and when the application came it was quite inferior to the explanation. When the little stanza or little poem was read which was supposed to show how beautiful the theory was, the theory became quite ugly seen through that glass. Now it seems to me that there is either something wrong in our theorizing, or in our methods, and that we in this time ought to find out about it if we can. Shall we have first some questions from the floor to direct discussion? I am not ignoring now Miss Laughton's paper, but it seems to me that what she said was so unanimously received—and in saying this the Chair is not trying to decide for you—but it does seem that there are no two opinions as to the fact that if we want to work for the Public Schools we must work through the Superintendents, or they will not allow us to do it. So I am not closing

the discussion on that line but will leave that open while suggesting that this other be considered with it. What is your pleasure in these last minutes of our method section?

MRS. CONNER: I would like to say in connection with the very able paper which has just been presented by Miss Laughton that I wish it had been longer, that she had given us more of the valuable points that she had for us. In connection with the discussion of this paper, we had a discussion yesterday which I would like to bring in juxtaposition with this, as it all leads up to the college work that the Professor told us about yesterday. I arose when you asked the question about teachers. Leaving my professional work—which I have been in for twenty years—my reading and lecturing, I have taken up this cause of the High School because I believe that that is where we should work now. (Applause). I do not wish to be personal, but I am giving up a great deal in order to carry that out, and am here at this convention to see what the Association can do for that work; therefore the questions raised by you, Mr. Chairman, I hope will be thoroughly discussed. What is the Association doing for this comparatively elementary work? There were but two of us who rose when the question was asked to the teachers. I want to say that if this Association could prepare tracts to distribute, which might contain such papers as that given by Professor Saunderson yesterday, and the very able discussion by Professor Blanchard, and this paper given this morning, and have them placed before every Board of Education and State and School Superintendent in the country, and have them understand something of what this Association is trying to do, we would have great results. You say, why are there not more of us working in this line? It is because they will not allow it, that is why. They say that our work is dramatic, that it is not natural, that it bears no relation to the other subjects, which we all know is untrue because real expression is the foundation of all the other educational work done in our schools. We have had that proved to us. (Applause). And now I hope the other people will speak and give us all the points they can to help us in this work, because some of us as pioneers and charter members of this Association are giving up a great deal to carry this work on before we are too old to go further with it.

MISS BRUOT: Miss Laughton revealed the secret of the tardy recognition of our art in some quarters, when she said that teachers of elocution lack method. We do not know just how to teach in affiliation with the work of the High Schools or Public Schools because we have not the necessary normal training. The most of us need systematic normal training. We do not know how to im-

part what we know. Miss Laughton said further, that most of us coach or prepare for exhibitions. We should have a systematic method or plan to cover four years' course in the High Schools. I had intended to give a little outline of how elocution is taught in the Cleveland High Schools, but have thought it might seem a little too egotistic on my part. However, I would say that ten years ago I arranged a plan which covered the four years' course in High School work and which is in perfect affiliation with the English work.

Upon entering the High School twelve years ago, I was told by the Principal that I must have a systematic plan of work that would cover the whole year. I at once arranged such a plan and submitted it to the Board of Education. It was accepted, and furthermore was sent later to the World's Fair at Chicago for exhibition.

It might be interesting to members to know that more than six years ago, I saw the necessity for our work being recognized by the National Educational Association, an association which represents the leading educators of this country, but which had ignored this subject altogether. Six years ago the Association met at Buffalo when I drew up a petition and obtained to it the signatures of fifty leading educators of this country, asking to have this work given some recognition upon the N. E. A. program. It was presented to the Executive Committee and tabled. They had no use for the subject. I went to the Association every succeeding year and talked with leading educators. Last year many of you will remember, I was on the committee with Mr. Trueblood and Mr. Fulton to go to Detroit to make one more appeal to the Executive Board. I made a little plea before the Executive Board at that meeting for the "Spoken Word." I did not call it "Elocution." After I had finished speaking, Professor Gale made a motion that this work be given place upon the programme at Minneapolis his year, designating it as the "Spoken Word," not Elocution. The motion was instantly seconded and carried. I think most of you will be glad to know that this year on the program at Minneapolis this subject is before the N. E. A. (Applause.) I believe that most every one will recognize what that means to us. It means that all the Public Schools of this country will give more attention to this work; it is going to be on their curriculums.

Let us again emphasize what Miss Laughton has said, that we prepare ourselves to teach according to the methods of the Public Schools; we must have a normal training, and must be able to con-

form to the systematic methods of the Public Schools. Let us not be superficial in our preparation for this.

MISS LAUGHTON: I do not wish to be holding otherwise than that every teacher here has a method, but do those methods coincide one with another and do they work in harmony with the methods employed in Public School teaching? I know every one here has a method, but are our methods sufficiently alike to give us unity and harmony in our work? The point I would like to make is this: We are all of us preparing pupils for some end or other; if we could prepare them for Public School teachers we would be doing a great missionary work, I feel.

MISS CHASE: In regard to this work being taught in the Public Schools, even though we may not be employed directly by the School Boards, I hope the time may soon come when the subject can be introduced into the schools by proper teachers and properly carried on. I have with me fourteen teachers for summer work, chiefly in physical expression. As I look around I see ladies standing with low chests and protruding abdomens, arms drawn back. When I say straighten up to my pupils, they say the teacher said, throw back your shoulders. I wish we might never again hear that direction—"throw back your shoulders." Hang the body as a bucket in the well is hung; so that they may have an active chest. By this training their lungs will be greatly benefited, and the lungs are the organs by which we live. (Applause).

MRS. SWIFT: Mr. Chairman, my work has been largely in the Public Schools; although not recognized by the Board of Directors, yet I have certain privileges and a certain recognition there as a teacher. So I think I can speak pretty well on this subject. There are so many things to overcome in Public School work. In the first place the Board of Directors do not know the importance of it, and do not care very much about it. They are more largely interested in political matters, as a general thing. There are often connected with the management of Public School matters, gentlemen who are opposed to lady teachers on principle, and so will never encourage anything that a woman advances. I know this is too often the case. At the present time in our schools, reading is not taught beyond the Grammar School, and if any one applies to teach it, they do not encourage them. That is the difficulty to be met and overcome. I have been the means of introducing physical culture in the schools, which I thought was badly needed. Probably we will have Elocution at some future day in the High Schools. They do not at present understand the necessity of properly teaching Reading, and are satisfied if the pupil is content to stand up and speak a piece. Sometimes they allow graduates to



be coached at their own expense, but make no provision for it. We must try to influence the School Boards and School Superintendents so as to get the opportunity for working in the schools; but if you will do good work outside of the schools you will awaken an interest in that way. Miss Bruot has been peculiarly fortunate, for I don't think there are many schools in the United States that permit Elocution, as Elocution, or under any other name, to be taught outside of the coaching that their graduates take. I believe there is one state I heard from to-day where it is recognized in the Public Schools, but I know of no special teachers of Elocution in the Public Schools elsewhere. It is easy to theorize, but I believe every one here that is teaching will be willing to admit that while there is a great disposition to coach and prepare for contests, that seems to be the chief object of a great many, and we must overcome that idea, and do more than that before we can accomplish anything for the Public Schools.

MR. SAUNDERSON : I speak as one who has taught in the Public Schools, and also as one who has taught teachers for Public Schools. I believe that must be in the main the position of us who are to be specialists in this work. Public Schools for a long time to come will require a teacher who can teach something else as well as Elocution, in order to take that work. Take, for instance, the situation in the schools of Wisconsin, which I know something about. The time was, not very many years ago, when they never inquired probably, in the great majority of those schools, whether a teacher knew anything about reading or not. Now in every High School there is one teacher of Reading at least—usually the teacher of English—who must be able to teach expressive reading, in other words, teach the pupils to read aloud effectively. That is an additional requirement pretty generally now for the teacher of English, and the result is that teachers are preparing in the Normal Schools, Colleges and Universities for such work in Wisconsin. If they expect to teach in the English department, they take an additional course which the institution from which they graduate furnishes, in Elocution, Reading, or whatever it may be called. I believe that our work must continue to be very largely that of complete specialists in the higher schools, in the teaching of teachers and not in teaching in the High Schools and Public Schools, where they are expected to teach something else. Very few of our Public Schools will be able for a long time to come, as a mere matter of finance, to carry an additional teacher whose work shall be nothing but Reading. It would be very desirable, especially in our larger cities, if we could have such special teachers, and the time ought to come when in the

Grammar Schools there will be a teacher of Reading who goes from one Grammar School to another, having charge of this whole work for the children; but that time is not very immediate, and in the meantime we must put in our work in teaching the teachers. (Applause).

MR. FLOWERS: I have been listening with great pleasure to what Professor Saunderson had to say. We always listen to a person from the standpoint from which they speak. I speak to this question because before I went into the Art-study of Elocution six years ago, I had had an experience for eight years as a practical school man in a public school, having been Superintendent of a school system corresponding to that of Cincinnati; in which we had all the grades from the Kindergarten through to the High School; and at the time the furor of the new education was on, I made an investigation of the causes of the lack of the study of Reading. In doing so I went through what the Commissioner of Education of the United States had had to say for a number of years upon this subject, going back six years, I think, into the reports of the Commissioner of Education, who was the predecessor of our Mr. Harris. In passing I would say that I am speaking to this point for this reason, that I do not believe you can ever remove any evil until you remove the cause of the evil and you will not get at the cause of the evil until you get at the history of it. The trouble is that in many things we have attempted to lop off a limb when we might have removed the root of the difficulty. Now one of the causes of the present apathy is the fact that those older educators through their reports, and through their speeches to the generation before this, instilled into the minds of the teachers of that day, and by transmission to the present generation, the idea that the teaching of Reading was first impossible, and secondly pernicious. You will find in one of the reports of the former Commissioner of whom I spoke, this sentence: "There is no teaching so pernicious as the direct attempt to teach oratory in secondary elementary schools." Think of such a statement as that emanating from the highest authority educational in America! From that cause, and from other causes, we find a great dislike to the teaching of Elocution in the Public Schools. Professor Saunderson is right. I do not think it is possible, or at least practicable, to teach elocution per se below the High School. The only way that Reading can be properly taught in the grades is for each teacher to be a good reader and know how to teach what she is able to do. If you trace the history of the growth of Reading in this country, you will find that it has gone from the top down, and not from the bottom up. We have had

Reading introduced into schools; we are getting it into the High Schools, and I think in the High Schools we will probably find our limit for some time; but there it can be taught well. I think I will make this statement: In the last six years I have been in a great number of educational institutions, from University down to academies and below, and I do not know of in more than two Normal Schools in this country, a teacher of reading, a good elocutionist, a good artist, who is an artist himself and is able to teach the art. I do not know whether any such are present. If so, I would like to get acquainted; but that is the present state of affairs. A large part of the trouble lies with ourselves; we have not deserved any more than we have got. When we deserve more we will get it.

MR. OTT: Our hour is over. We would be very glad to hear others. Now in conclusion I wish to express my gratitude for your help.

Adjourned.

SECTION II.—INTERPRETATION.

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MR. HENRY GAINES HAWN, CHAIRMAN.

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HISTORICAL SOCIETY AUDITORIUM.

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TUESDAY, JUNE 24, 1902, 12:00 TO 1:00 P. M.

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SUBJECT: "Perspective in the Reader's Art."  
Passage for Study.

THE BURIAL OF MOSES.

MRS. ALEXANDER.

By Nebo's lonely mountain,  
On this side Jordan's wave,  
In a vale in the land of Moab,  
There lies a lonely grave.  
But no man dug that sepulchre,  
And no man saw it e'er,  
For the Angels of God upturned the sod,  
And laid the dead man there

That was the grandest funeral  
That ever passed on earth:  
But no man heard the tramping  
Or saw the train go forth.

\* \* \* \* \*

Lo, when the warrior dieth,  
His comrades in the war,  
With arms reversed and muffled drums  
Follow the funeral car.  
They show his banners taken,  
They tell his battles won,  
And after him lead his masterless steed,  
While peals the minute gun.

Amid the noblest of the land  
Men lay the sage to rest,  
And give the bard an honored place,

With costly marble dressed,  
In the great Minster transept,  
Where lights like glories fall,  
And the choir sings, and the organ rings  
Along the emblazoned wall.

This was the bravest warrior  
That ever buckled sword;  
This, the most gifted poet  
That ever breathed a word;  
And never earth's philosopher  
Traced with his golden pen,  
On the deathless page, truths half so sage  
As he wrote down for men.

And had he not high honor?  
The hillside for his pall,  
To lie in state while angels wait,  
With stars for tapers tall,  
And the dark rock-pines, like tossing plumes,  
Over his bier to wave,  
And God's own hand, in that lonely land,  
To lay his in the grave?

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MR HAWN : I have purposely arranged the program so that I could have for my opening topic this matter of "perspective" and I expect to have little or no opposition in what I have to say, I have an idea that all of us are aiming at the same thing, so if we can establish the principle of "perspective" here this morning I think we can count it as a gain.

In reading the proceedings of other meetings of this Association, I have been a little displeased to find that there seem to have been no conclusions reached, and it is my determination while conducting this section here, to make you individually and collectively stand for something for the time being. I want to outline a principle, have it thoroughly discussed, and then take, if need be, a rising vote upon it, in order that our next report may state that fifty-five, we will say, of those present voted so and so. I am not sure how you feel about it, but to me a consensus of opinion of thinking people is helpful; if they are opposed to my view it makes me thoughtful. I pause and reflect, and am a little less certain that I am right. If, on the contrary, in a body of this kind a majority of you endorse some principle which I have outlined, of course it upholds me in my view and helps me.

By the word "perspective," I mean just what an artist does who paints or draws. If I were asked what the one great error of elocutionists was, I should say in their wrong use of "perspective," I think we are lead aside often by this thought, 'we know so well the potency, the beauty and the efficiency of correct oral—and if you choose physical interpretation'—that we interpret and bring to the foreground thoughts which should be left away in the back-ground in the picture which we are drawing. My principle therefore is this, that the thought or emotion which may be of paramount value in one canvas, or one elocutionary picture, is only secondary, or of much less importance in another picture. Now the laws of perspective as applied to the art of drawing, are, as you know, clearly defined and well understood. You cannot present to the eye a receding country lane or road by means of two diverging lines. It is a scientific impossibility and against the law of optics. You cannot do it. To represent to the human eye a receding country lane, you must make your lines converge. It is that instead of this (illustrating on blackboard). So in every canvas the artist has had one central idea, the dominant idea, which he presents, and he does it largely by perspective through lines, and also of course by means of the perspective of color. The proportionate arrangement of color helps to give perspective. I have heard readers, many of them of no mean reputation, whose "values" in interpretation were all on a straight line, like a row of clothes pins stuck on a wash line, without a particle of perspective, not a bit. It was like the earliest examples we have of Chinese painting, silhouette, no perspective at all.

To bring out this point clearly, I began to think of the poems I had read or used, to find some one which would enable me to illustrate how we must consider and arrange values in every selection which we give. I found this "Burial of Moses" by Mrs. Alexander, and have selected it for our use this morning. I have asked no one to read. This must be done by voluntary contribution. Now, will some one read the poem? By the way, nothing shall be criticised except with reference to the one point of perspective; so please feel at perfect liberty, because nothing shall be said about any other element of the art except that one. We will confine ourselves to the topic of perspective in the reader's art.

MR. SILVERNAIL: Mr. Hawn is so sincere, that I want to do all I can to help him. He has been a power in our State Association, and I want to start his ball rolling. That is the only reason why I offer myself as an example. How much do you want me to read?

MR. HAWN: All of the poem that we have here.

(Mr. Silvernall read the selection, stating that he did so without a moment's preparation.) (Applause).

MR. HAWN: I cannot imagine why you applaud. I think it was very badly done.

A MEMBER: Applaud him for his temerity.

MR. HAWN: The tone was good, suited to the topic, and the rich vibrant voice; those were all good; but when I say "bad," of course I am speaking in relation to my topic. It lacked perspective woefully. It was a line of clothes pins. That is not the idea in the poem.

A MEMBER: Prove it.

MR. HAWN: Let some one else read it.

MR. VINTON: This is not the first time I have seen the passage. I read it years ago, but have not practiced on it. I want to illustrate what I believe is perspective in expression, making pictures out of words. When reading the first line, "By Nebo's lonely mountain"—I see that lonely mountain in my mind's eye. "By Nebo's lonely mountain" out there in the desert, that most miserable place.

Mr. Vinton then read the selection.

MR. HAWN: Pardon my personality; that is worse than the other according to my understanding.

A MEMBER: That was *all* perspective.

MISS PATTEN: This is a subject I am greatly interested in. In all the training I have ever had, with the exception of one teacher, this is something that has never been mentioned; and this is more noteworthy because I am led to believe that one of the great things in interpretation is perspective. (A Voice: Good!) I know what is meant by it. I do not pretend I can do it. I would like to read this for criticism. (Applause).

Miss Patten then read the selection, adding that she had not looked at it since she read it in the Fifth Reader.

MR. HAWN: I thank you very much. I think I saw some leaning toward correct adjustment of perspective. The fault I think in that would be a matter of degree; there was a clear aim to give perspective, relations and value, but it is not, I think, quite right yet.

MRS. KENNEDY: I want to offer a criticism on the last reading. While I think it embodied the spirit and kept the perspective, I do not think that the last part of it was at all according to what the author intended. I think the last two verses were intended for exaltation, and I think this reading kept its downward trend from beginning to end. The two verses are simply contrasts,

speaking of the warrior and the sage, and that contrast should be shown.

MR. HAWN: I am obliged to Mrs. Kennedy. That has really given us the key. I do not propose to discuss the values of the poem, I want you to do that yourselves.

MRS. KENNEDY: I have not read the poem before. It is entirely new to me, but this is my work, to find differences in things and bring out the true. I thought I could help you by this analysis.

MR. HAWN: I want individuals to read it according to their analysis.

MRS. ROBB: I would like to read the selection for criticism, I haven't the slightest idea what this poem means, but I have an idea that I would like to bring it forth by certain emphasis, to see if it will help in the criticism of the work. (Mrs. Robb then read the selection.) That is very imperfect I know. I didn't intend it to be perfect, but if it presents a new line of thought, I think it will be helpful to you.

MR. HAWN: I am obliged to the last volunteer, but we must stick to the point, which is not a question of emphasis. We could study this poem all day and find different points to emphasize, but we cannot go into that. (Mr. Hawn here criticizes the pronunciation used by all the readers of the word "warrior.") But we cannot enter into anything now but the matter of perspective, and you will please hereafter read it with sole reference to that. I have not yet heard the correct perspective.

Mr. Fulton was asked by a member of the convention to read the passage.

MR. FULTON: It is hardly fair. I have just been analyzing it for the first time. I can better tell you how to read it. The first paragraph is intended to create an atmosphere. Then there is a contrast between Moses and other people who die—the warrior, the sage, the poet.

MR. HAWN: That is the whole thing—and nobody gave it.

MR. FULTON: And the last paragraph is a tribute. Simply marvelous! Oh, that is the grandest thing on earth, if one could lie down and have God's own hand lay him in the grave, and have the dark rock-pines, like tossing plumes, and the stars for tapers tall; that would be the highest honor.

A lady requested Mr. Hawn to read the selection.

MR. HAWN: It is scarcely fair for this reason: It is a poem that requires study. There are other things in it than perspective.



Madam Serven was asked to read the passage, but made no response.

MR. HAWN: I think that Madam Serven would rather be excused.

MADAM SERVEN: I would rather be excused.

MR. HAWN: It would be utterly impossible for me to read this selection for you with the thought that is now controlling me. I submitted a paper on "perspective" to a literary body in New York City, and used this poem for this purpose. Please notice that this poem should be very clear to us in this one matter of perspective, because it starts out by telling you point blank, in good plain English, that as compared with all the funerals of the world, none was such as this. Now in some way that is the meaning. No matter what else you do with beauty of tone, inflections and the other elements of your speech, you must certainly bring out here the central idea, that the burial of this man Moses exceeded in magnificence, in dignity and solemnity all the pageants of the earthly warriors, sages, philosophers—all of them. Now the question is, how are you going to make that apparent? How are we with voice, gesture—because I thank the Lord—and in this I do not mean to be irreverent—but I am grateful every day of my life that there is only one law, not one law for the body, and another for the mind and another for the voice; how are we to give the true perspective in this poem? This matter of perspective appertains to the body as well as the voice. That is why I took the liberty of saying to the second speaker that his perspective was worse than the first, because he had added bad perspective in gesture. The poem starts out by saying to you without any poetic imagery, that the burial of this man was the grandest that ever passed on earth at any time. Now my delivery must execute that thought; consequently the central figure on my canvas must be a description of the burial of Moses. Notice please that the author thought so little of the funeral of earthly potentates of every sort, that she doesn't even name them. It is "Lo, when the warrior"—any old warrior, any old poet. She dismisses them into the limbo of utter insignificance, away in the background; but you will all recall how the first reader gave us the same rich tone throughout the description of the burial of the earthly warrior as in the burial of Moses. Isn't that true? The second speaker added to it the mistake of gesture. After exhausting the limit of gesture in his description of the banners taken, by raising the arm to its full height and pointing to the banners, he was left powerless to point higher to the stars of heaven for tapers tall. One's arm is not

elastic enough to make a grander figure for the "tossing plumes" on the hillside. That was exactly the mistake of gesture.

Notice, if the funeral of George Washington were my topic, I have a perfect right to show his "banners taken" and tell his "battles won" with great detail, but if I do that in this stanza when a subordinate part of this particular poem, I should have nothing of voice, tone, or gesture left with which to make my climax the burial of Moses. That is the whole principle.

When I gave this paper in New York they asked me to interpret the poem and I, like a foolish youth, rushed in and tried to recite it, but, with the idea of arranging my perspective, and swayed by the dominating idea of making the earthly warrior's funeral seem diminutive, I overdid it. A friend afterward said, "Mr. Hawn, you spoke of the burial of an earthly warrior as if you were going to say that a cat had jumped over the back yard fence." My effort was to make the funeral of Moses stand up so magnificently that I over-did the thing. I do not think this morning I can give it; but I am sure we have recognized a principle.

You remember we had this morning some lines from Sandalphon. I will try and quote for you a moment. It may make the matter clearer. You remember the beautiful description of Sandalphon standing on the ladder of light—

How erect at the outermost gates  
Of the City Celestial he waits,  
With his feet on the ladder of light,  
That, crowded with angels unnumbered,  
By Jacob was seen, as he slumbered  
Alone in the desert at night?"

Now, please, Jacob is not in this picture at all; yet I have seen not one, but twenty-five of our best interpreters stand up and insist upon bringing Jacob's ladder right into the foreground of the picture with such prominence that you forgot all about Sandalphon. Again, many of our pupils make the mistake of placing an emotional value upon the line: "When I look from my window at night," in this same poem. Believe me, that line has no emotional value, while the lines before and after have. I must show you that I am "held" and that I am "haunted," when I say "still haunts me and holds me the more," but it is only necessary in the next line that I should *stick my head out of the window*; and the majesty of the heavens all throbbing and panting with stars, you cannot make too big, but it is a travesty upon correct reading to bring the *window* alone into prominence.

I have tried to show you this morning that from which we

may inculcate the principle of the arranging of values in perspective by means of the voice and of the body. How shall I formulate that? I want this Association to endorse or refuse to endorse this principle. In your opinion should the stanzas of this poem descriptive of the burial of an earthly warrior, poet or philosopher be delivered with the same, or equal importance as the lines descriptive of the burial of Moses? (A Voice: No, Sir!) They should be subordinate. Those who believe they should be subordinate please so signify. (General response of approval.)

So much as applying to the voice. Now, as to gesture, we differ radically I find upon the use of gesture. Would it be legitimate if you intend to use gesture in this poem, to point to the "stars for lapels tall"—that's a matter of taste?—Then would it be right in this same poem to point to the banners following the earthly warrior's bier; would not the gesture used in this place, being the utmost limit of the arm, destroy the effect of the same gesture later on when used to indicate "stars," &c. Those who think both gestures could be used will please so signify. (Mr. Vinton votes "Aye.") That really pleases me more than I can tell you, for in private conversations I have heard so much about this use of gesture, this idea of making everything perfectly clear, that I really expected a Flooden field here.

A MEMBER: Can you give us a definition of what you mean by perspective?

MR. HAWN: The arrangement of values.

MISS NELKE: I was wondering if many of us instead of perspective, would not prefer to call it climax, or arrangement of sentences and phrases with regard to their relative values. I think many of us have been working along this line without using the word perspective, and would not climax be as good a term?

MR. HAWN: I think not, because the word climax has been generally used with a different technical meaning; as the climax of the thought or emotion. The word "perspective" is a more common sense term and I think has a recognized value.

MR. FULTON: It is the same old principle of contrast that we have always taught—contrast. It would not be climax unless one contrast excelled another. I think perspective is a good name for it.

MISS NELKE: It is similar to the use of the word in painting, and that makes it very clear.

MR. HAWN: Contrast is not exactly the word, because things can be contrasted and at the same time can be co-equal. That is

not the word. It must be perspective, because it means contrasting with reference to values.

MR. FULTON: That is true of contrast. A relative value is a principle employed in contrast always.

MR. HAWN: Yet you may have things that are contrasted, things which are perfectly co-equal, and only differing in certain relationships.

MR. FULTON: I think perspective is a better word.

MR. HAWN: Because it means more than contrast; it means not only contrasting but adjusting.

A MEMBER: It covers more.

□ MR. FLOWERS: As a member of the convention engaged entirely in the execution of what I am supposed to know, I am very much interested in that most vital admission the Chairman made, when he spoke of having once lectured on this topic, and understood it and explained it, but at the very time when he was in a white heat of this knowledge before an audience, he was asked to read in order to show what he knew, and he admitted that he made an outrageous failure. That runs to the art side of perspective, which is no small matter. Most of the members of this National Association in the National Conventions—and I have attended all but three—are teachers of elocution who are showing others how to do things, and I am sure they aspire to be artists and expect their pupils to be artists. Now there is a great gulf between how to do it and the doing. (Applause). What is the metaphysical inefficiency?

MR. HAWN: That leads us quite far afield, I would say to the last speaker, because I have found through observation that there are many of us who teach well, who cannot interpret.

MR. FULTON: Mr. Flowers has touched the very center when he refers to the gulf between the way to do and the doing. I would be one of a class of six to read that poem to-morrow. Can we read the poem to-morrow?

MR. HAWN: The Chairman will be only too glad to undertake it and will be the seventh in the club. I would say simply *en passant* that Mr. Flowers misunderstood me. It was not that I cannot read the poem; ordinarily, under certain conditions, I read it fairly well, but it was that at that moment I was simply insisting upon one thought, trying to make one thing very large and the other very small, and I over-did it. I was the pedagogue, not the artist. I claim that I can read it according to the principle I have referred to, and I shall be glad to do so for the convention if time permits to-morrow.

MR. HUMPHREY: I am a great believer in fair play. You

have led some of us to a veritable slaughter, and in our desire to express this thing for the purposes which you have indicated and to our everlasting betterment, we have, as I said, been led to the slaughter. Now Mr. Fulton took time while some others were reading to look through the passage and get the perspective; he gets up and does not read it, as he was asked to do, but explains to us what the perspective is, I think it no more than fair that he should read it, and let us see what the perspective is, not scientifically, but from an artist's standpoint. I want him to read it. (Applause).

MR. HAWN: The point is admirably taken, but it is at the discretion of the individual. Mr. Fulton has agreed to read it for us to-morrow. I am so glad to have the convention endorse for me this matter of perspective.

A MEMBER: Could not one or two of the ladies who tried it this morning read it again? May we not hear from other lady readers from whom we have not yet heard?

MISS CHASE: I would like to suggest that as we have no convention session to-morrow afternoon, and many of us have come a long way to be benefitted by the older members of this Association, and by the bright lights of it, I feel that I would like to put in as many hours as possible in this way, and I think that to-morrow afternoon we might have this poem read by the class of six and let the rest of our speakers discuss it if we do not finish this morning.

A motion to the above effect was made, but not seconded.

MR. HAWN: I want to say to the last speaker, that while I belong to the older section, I cannot class myself as one of the shining lights. Just a word as to the Section Work for to-morrow: I wrote the Chairman of the Literary Committee to insert in the programme a clause asking you individually to bring with you to the convention certain copies of Werner's Magazine. Do not think that we have dropped the matter of perspective. I am to discuss that further with reference to condemning the poses in many of the illustrations of Werner's Magazine. If any of you have hunted up copies of the magazine referred to, I would be glad to have you bring them with you to-morrow.

Adjourned.

HENRY GAINES HAWN, CHAIRMAN.

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WEDNESDAY, JUNE 25th, 1892, 12:00 to 1:00 P. M.

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Subject: When are Pantomime and Pose Interpretive?  
Discussion on "The Royal Princess"—Christina Rossetti.  
(As illustrated in "Werner's Magazine" of August, 1901.)

A ROYAL PRINCESS.

BY CHRISTINA G. ROSSETTI.

I a Princess, king-descended, decked with jewels, gilded, drest,  
Would rather be a peasant with her baby at her breast,  
For all I shine so like the sun, and am purple like the west.

Two and two my guards behind, two and two before,  
Two and two on either hand, they guard me evermore;  
Me, poor dove, that must not coo—eagle that must not soar.

All my fountains cast up perfumes, all my gardens grow  
Scented woods, and foreign spices, with all flowers in blow  
That are costly, out of season, as the seasons go.

All my walls are lost in mirrors, whereupon I trace  
Self to right hand, self to lefthand, self in every place,  
Self-same solitary figure, self-same seeking face.

Then I have an ivory chair high to sit upon,  
Almost like my father's chair, which is an ivory throne;  
There I sit uplift and upright, there I sit alone.

Alone by day, alone by night, alone days without end;  
My father and my mother give me treasures, search and spend—  
O my father! O my mother! have you ne'er a friend?

As I am a lofty princess, so my father is  
A lofty king, accomplished in all knightly subtilties,  
Holding in his strong right hand world-kingsdoms' balances.

He has quarreled with his neighbors, he has scourged his foes;  
Vassal counts and princes follow where his pennon goes,  
Long-descended valiant lords whom the vulture knows.

On whose track the vulture swoops, when they ride in state  
To break the strength of armies and topple down the great:  
Each of these my courteous servant, none of these my mate.

My father counting up his strength sets down with equal pen  
So many head of cattle, head of horses, head of men;  
These for slaughter, these for labor, with the how and when.

Some to work on roads, canals; some to man his ships;  
Some to smart in mines beneath sharp overseers' whips;  
Some to trap fur-beasts in lands where utmost winter nips.

Once it came into my heart and whelmed me like a flood,  
That these too are men and women, human flesh and blood:  
Men with hearts and men with souls, though trodden down like  
mud.

Our feasting was not glad that night, our music was not gay:  
On my mother's graceful head I marked a thread of gray,  
My father frowning at the fare seemed every dish to weigh.

I sat beside them sole princess in my exalted place,  
My ladies and my gentlemen stood by me on the dais: .  
A mirror showed me I looked old and haggard in the face;

It showed me that my ladies all are fair to gaze upon,  
Plump, plenteous-haired, to every one love's secret lore is known,  
They laugh by day, they sleep by night; ah me, what is a throne?

The singing men and women sang that night as usual,  
The dancers danced in pairs and sets, but music had a fall,  
A melancholy windy fall as at a funeral.

Amid the toss of torches to my chamber back we swept;  
My ladies loosed my golden chain; meantime I could have wept  
To think of some in galling chains whether they waked or slept.

I took my bath of scented milk, delicately waited on,  
They burned sweet things for my delight, cedar and cinnamon,  
They lit my shaded silver lamp and left me there alone.

A day went by, a week went by. One day I heard it said:  
"Men are clamoring, women, children, clamoring to be fed;  
Men like famished dogs are howling in the streets for bread."

So two whispered by my door, not thinking I could hear,  
Vulgar, naked truth, ungarnished for a royal ear;  
Filt for cooping in the background, not to stalk so near.

But I strained my utmost sense to catch this truth, and mark:  
"There are families out grazing like cattle in the park."  
"A pair of peasants must be saved, even if we build an ark."

A merry jest, a merry laugh, each strolled upon his way;  
 One was my page, a lad I reared and bore with day by day;  
 One was my youngest maid, as sweet and white as cream in May.

Other footsteps followed softly with a weightier tramp;  
 Voices said: "Picked soldiers have been summoned from the  
 camp,  
 To quell these base-born ruffins who make free to howl and  
 stamp."

"Howl and stamp?" one answered: "they made free to hurl a stone  
 At the minister's state coach, well aimed and stoutly thrown."  
 "There's work, then, for the soldiers, for this rank crop must be  
 mown."

"One I saw, a poor old fool with ashes on his head,  
 Whimpering because a girl had snatched his crust of bread;  
 Then he dropped; when some one raised him, it turned out he  
 was dead."

"After us the deluge," was retorted with a laugh:  
 "If bread's the staff of life, they must walk without a staff."  
 "While I've a loaf they're welcome to my blessing and the chaff."

These passed. The king: stand up. Said my father with a smile:  
 "Daughter mine, your mother comes to sit with you a while,  
 She's sad to-day, and who but you her sadness can beguile?"

He, too, left me. Shall I touch my harp now while I wait,—  
 (I hear them doubling guard below before our palace gate)—  
 Or shall I work the last gold stitch into my veil of state;

Or shall my woman stand and read some unimpassioned scene,  
 There's music of a lulling sort in words that pause between;  
 Or shall she merely fan me while I wait here for the queen?

Again I caught my father's voice in sharp word of command:  
 "Charge!" a clash of steel: "Charge again: the rebels stand.  
 Smite and spare not, hand to hand, smite and spare not, hand to  
 hand."

There swelled a tumult at the gate, high voices waxing higher;  
 A flash of red reflected light lit the cathedral spire;  
 I heard a cry for faggots, then I heard a yell for fire.

"Sit and roast there with your meat, sit and bake there with your  
 bread,  
 You who sat to see us starve," one shrieking woman said:  
 "Sit on your throne and roast with your crown upon your head."



Nay, this thing will I do while my mother tarrieth,  
 I will take my fine spun gold, but not to sew therewith,  
 I will take my gold and gems, and rainbow fan and wreath;

With a ransom in my lap, a king's ransom in my hand,  
 I will go down to this people, will stand face to face, will stand  
 Where they curse king, queen, and princess of this cursed land.

They shall take all to buy them bread, take all I have to give;  
 I, if I perish, perish; they to-day shall eat and live;  
 I, if I perish, perish; that's the goal I half conceive:

Once to speak before the world, rend bare my heart and show  
 The lesson I have learned, which is death, is life, to know.  
 I, if I perish, perish; in the name of God I go.

MR. HAWN: Just a few words of explanation as to why I chose this topic for the Section work on Interpretation: I characterize most of the pictorial illustrations in Werner's and other magazines, where meant for interpretations, as being pernicious. (Applause) I am treading on most delicate ground but I wish to explain that the editor of this magazine, whom I personally know, understands just the position I have taken in this matter, and while correcting a small article for his magazine this morning it gave me the opportunity of saying to him by mail that in about an hour's time I should be attacking these illustrations in his magazine, and that I wanted him to understand my purpose in so doing was far different from what he suspected and of which he accuses me. I stand here to say that to my mind the greatest mistake this body has made is in some way severing itself from this magazine, because it is the only official organ of elocutionary work in America. The rest are dramatic magazines or devoted to particular schools, and of course largely exploiting the methods of the individual schools, or the special tenets of Prof. X. Y. Z. of the R. T. U. School of Expression; and the rest of us are negatively black-listed, ignored. Therefore, I hope that each and every member of this organization will subscribe to Werner's Magazine and will support it, and will contribute to it in every way to make it a worthy vehicle for our thought. This much in justice to myself in explaining my attitude towards the magazine. The publisher of the magazine is endeavoring to make a paying thing of it, and he wants our support. He must have our support to succeed.

Now the first definition of the word "criticize" is "to point out the merits of," "to show the beauties in," so my purpose here is not to make one fell swoop and say that all these attitudes and posings

are wrong, not at all; where there is the least opportunity of endorsing one of these attitudes or poses, I stand here to do so. My intention was to have a request printed upon the tentative program that each of you should bring copies of these issues of this magazine, that you might see for yourselves as I was discussing each pose, just what application I was trying to make. That clause was not inserted upon the program.

My next difficulty is, of course, to find some one who will pose for you upon this platform. I have asked personally some two or three dozen of the ladies to sacrifice themselves in this way, and the ladies refused. I have now secured a Miss Lyons, who volunteers. Miss Lyons is of Chicago and has had less than three minutes' warning, and although entirely unprepared has consented to assist me in this work. She has had no rehearsal, but as I take up a particular pose for comments she will at least approximately give you some idea of what the pose is, and I will try and show you its connection to the idea of the text.

Now, ladies and gentlemen, we have no right to debase the word "pose". As applied to our art it is far removed from the French word "poseur," and has no connection with it. The whole proposition to me is this,—that we speak consciously or unconsciously with the body from head to heel; and the consequence is that when you stand here in this position towards the audience, your body, your pose is interpretive, whether you know it or not. The whole question therefore is, whether the pose of the body shall be consciously or unconsciously correct in its adjustment towards your thought, or consciously or unconsciously incorrect? My work in the colleges has shown me that many times the novice in the art of expression has affected his audience before he has said a word, by his attitude; the bodily bearing he comes before you with as he steps upon the platform. In ordinary college experience, here are the two extremes: One steps upon the platform with trembling knees, and we feel at once that he has destroyed his chances of favorably impressing his audience or of conveying the message with which he is charged. The whole mind of the audience is occupied in sympathizing with the fellow, and they cannot possibly give heed to his thought. The other extreme is the fellow who, seeing the awkwardness of his predecessor, will pull himself together and come before the audience in this attitude, condescending,—How are you? For a few brief moments I shall come down to your level and talk to you." He is offensive in his egotism.

Now, therefore, the attitude of the body is an essential part of your discourse under any form of speech. I am not here to con-

damn pose. I use pose in the most dignified speech. As I find it here, the topic which is assigned to me is, "When are pantomime and pose correctly interpretive?"

I am going to throw this question out to you as if it were an open convention, asking you to individually discuss for a limited length of time a given picture before you. I want to give personally, as Chairman of this committee, my summing up of the value of the picture and permit you to discuss it. We have for consideration the poses illustrating the "Royal Princess", by Christina Rossetti. I wish all of you were thoroughly familiar with the text. I suppose many of you are. Will Miss Lyon please step to the platform now? (The lady complied).

The Princess in the first instance takes a pose somewhat as follows: (Miss Lyon took the the pose). Of course Miss Lyon can only approximate the idea. Now, that may be interpretive. I am not here to condemn that picture simply because it does not express my particular interpretation of the lines. The question is not whether that is your or my interpretation of this poem, please. We will leave that out of the discussion, confining ourselves to the topic, are those poses in any sense correctly interpretive, or interpretive of any possible meaning to be found in the text? Now that pose may express weariness, heart-hunger, but the languor of a relaxed position, to me, is far better here than the despair expressed by tension; that is, the utter weariness and heart-hunger is the principal thought of the stanza, which has to be fittingly interpreted, and this tense position expresses anguish, not weariness; but the fact remains that that picture might be interpretive, the stanza being,

I, a Princess, King-descended,  
Docked with jewels, gilded, dressed,  
Would rather be a peasant  
With her baby at her breast—  
For all I shine so like the sun,  
And am purple like the West."

The tense pose, therefore, could express anguish. Is there to be a discussion on this topic? Those who think this pose can be interpretive of weariness and heart-hunger please signify.

MRS. KENNEDY: Weariness is the relaxation of all strain, and that position is strained. That pose would suggest anguish first of all, and not weariness, not the desire to relax and throw off the burdens of life in which she is born; that is rather the position of one who is anxious to fight, to rebel, not one who from the position in which she is born is willing to lie down and give up.

MR. PHILLIPS : Is the attitude of the lady (the one delineating the poses) doing justice to Werner's picture—without any reflections upon the lady—I mean is she taking such an attitude as the picture conveys ? Are we criticizing his picture ? I think you ought to realize as nearly as you can the exact pose delineated in the picture before you get the criticism of the audience.

MR. HAWN : That is true. Of course I cannot myself take the position. It seems to me the picture here betokens a little more anguish in the face; but I differ from the last speaker, because you may express desire for rest by a slight tension, and in that way the pose can be interpretive of the thought of the stanza. Perhaps I am a little unwise to speak of the dominant thought as so-and-so. I must not ask you if it expresses so-and-so, but ask you if that pose can be at all interpretive of the thought. I maintain that that pose can, and therefore is not to be condemned. You can express weariness, or rather anguish over weariness, and there is certainly a subjective shut-in-ness in the pose.

MR. FLOWERS : I think we ought to be clear now upon a number of things before we draw any conclusions from a discussion of this kind. In the first place, we should take into consideration how these pictures were taken. This picture may not have been taken to represent the situation at the opening of the stanza, but in the middle or anywhere except the end, when the reader has already gotten the atmosphere. The purpose of the pose is to create an atmosphere; that it must do. If it does not do that for me, then it has failed of its object; if I am the only person in the United States that gets the atmosphere out of that pose, it has created the atmosphere for me, therefore it must be correct, not probably the most correct; but if the lady will read those lines and take that pose, it will surely be interpretive in that sense. It is not right to hold that down to the question of weariness; that is not all of the thought of that poem or stanza. So I think, before we commence to criticise the picture or to draw any conclusions respecting the pose, we must take into consideration the whole thought upon which these poses are based.

MISS NELKE : May I say a few words in reference to this ? Do we not have to go back first to the thought of the interpretation ? No two women will make the same "Royal Princess"; some will be more passionate, more bitter against their fate; some more calm. But even with the same line, would not that same pose suit a more masterful woman, not one who yields for the moment ? Would it not be right for some women and wrong for others ? Have we not personal tastes in this matter ? How can we condemn it otherwise ?

MR. HAWN: I am obliged to the last two speakers.

MR. SILVERNAIL: May I say a word in addition to what has been said? Of course the pose would not be held throughout the whole stanza. It is fair, if we can possibly do so, to find out at what point this attitude was intended to be interpretive, and that is a pretty difficult question. Take, for instance, that first stanza. To me this illustrates—

"I, a Princess, King descended,  
Decked with jewels, gilded, dressed——"

Up to that point it is not languor, it is not fatigue, it is not weariness; it is the suggestion of something that would arouse envy, pride; it is the atmosphere of a princess. "I, a Princess, King descended, decked with jewels, gilded, dressed"—there is not a suggestion of weariness there. And then—"Would rather be a peasant with her baby at her breast". Now what was intended by the poem that was illustrated by this pose? It seems to me that we can focus the vital point of the controversy by asking, "At what point was the pose interpretive in connection with the stanza?"

MR. HAWN: So much meat was furnished me by the last two speakers that there is ample room for discussion. Psychology always demands that there be a dominant thought. Many graduates have come to me and said,—"I, a Princess, King descended, etc." (Illustrating), representing the dominant thought from start to finish as the woman's hauteur, pride of position. Now there is no subdivision in the dominant thought, and that is the very thing I am here to condemn, the attempt to subdivide and define for what particular part or line of the stanza the pose stands. There is no such subdivision. This picture in connection with this text can express weariness or anguish over that weariness.

The next line is, "Would rather be a peasant with her baby at her breast." As interpretive of this poem that pose is pernicious. (Applause) It takes us back to our topic of yesterday, wrong perspective, wrong focusing. It makes a beautiful picture, but beauty of a picture is of no moment here. The whole thing is this: If the selected emotion is the natural one, the pose must be. There is but one law for mind, voice, soul, body, all of us, in interpreting thought. The consequence is that the only thing which this pose suggest as being in the mind of the Princess is her yearning for maternity; that is made to seem the principal thought of that stanza. It is that which makes this particular pose here absurd.

The woman who posed for these pictures is a beautiful woman, therefore we have a series of beautiful pictures, but they are not

interpretive of the thought or emotion itself, and are therefore to be repudiated by this Association. The editor of this magazine tells me that the issue which contained this series of poses attracted the most attention in the far South and West. I have seen pupils in schools give this whole series of pictures because *they were in Werner's Magazine*. We cannot hold this editor himself, simply as an editor, responsible for this work, whether artistic or inartistic, because it is furnished him by recognized teachers of art.

You will remember that I made the statement that frequently the grammatical thought was of no moment. In the second stanza the woman is speaking about her surroundings,—fountains, flowers,—and while talking to you of her environment she says: "Oh, how tired I am of it! That is why I insisted yesterday that we are to make emotion more than thought. You are to use the words, "Oh, I am so tired of it!" but the words are nothing; the expression of the emotion behind the words, everything. The emotion is psychological; the movement, gesture, pose—what you will—must be psychological; and that is about all, no matter whether the left foot be forward or back, or behind, up, down or sidewise; I care not for that detail. I am not seeking to make a series of pretty pictures. I am weary of self in every attitude, in every place, "the self-same solitary figure, the same self-seeking face." I, in interpreting that would make my pose so weary that there could be no tension and scarcely a movement of the head or eyes. This woman chooses to express her anguish over that weariness, but either would be legitimate in the text.

MR. SILVERNAIL: Wouldn't it save time if some one here who knows that poem would recite it?

MR. HAWN: All those who think that pose can express anguish will so signify. (Carried).

She goes ahead after describing her weariness and turns to an entirely different thought, expressing her father's brutish power, as evinced by the number of his soldiers slaughtered upon the battle-field they are so numerous that they are of no moment. Notice the change of mood:

"Accomplished in all kingly subtilties, holding in his strong right hand world kingdoms' balances."

He has quarreled with his neighbors, he has scourged his foes;

Vassal counts and princes follow where his pennon goes,

Long descended valiant lords whom the vulture knows,

On whose track the vulture swoops, when they ride in state."

Now, the question is, in interpreting "the buzzard", or in interpreting "swooping" (if she could interpret either), is it in any sense of inherent value in connection with the text? Notice, please, that the princess is speaking of her father's power, which is an idea extraneous to her own condition; and here comes the modifying thought, that her father has soldiers, and further comes the thought that among the many multitudes, some drop by the wayside to make food for the vultures; and yet that is only a modifying clause of a modifying clause. Yet it is brought into the foreground, made to take a central part in the picture, the vulture swooping down. Is it right or wrong?

"Once it came into my heart and whelmed me like a flood!" I think the picture there can be interpretive. The pose there, as found in Werner's, can't be interpretive. "Once it came into my heart and whelmed me like a flood"—"That these, too, are men and women." Notice, it is the first dawning upon this woman's mind that there is something in this world outside of herself, her little self; the first time she begins to entertain the idea of self-surrender. She puts it, therefore, "Whelmed me like a flood." Please try to catch the idea there of wonder, surprise, amazement, in the eyes, the face: "Once it came into my heart"—the eyes are distended and the thought is driven inward by the tension of the gesture, which gives you the thought. I think that can be interpretive. Those, therefore, who would endorse anything approximating this pose please so signify. (Carried.)

Next, "My ladies loosed my golden chain." If that is not a picture saying, "This is a dog," I don't know what it is. "My ladies loosed my golden chain"—holding the chain around the neck. I once knew a man who taught in a gymnasium for about fifty years, and not finding it profitable, decided to sell out and teach elocution. He lives in Brooklyn. He never took a lesson—didn't want any, didn't want to be 'artificial!' When he recited before an audience and mentioned any small article, he would walk clear across the room to point it out for you. That is exactly the way this picture strikes me. The woman, tired of the daily senseless routine of her artificial life, says,—

"Amid the toss of torches to my chamber back we swept;  
My ladies loosed my golden chain; meantime I could have wept  
To think of some with galling chains whether they waked or slept."

Notice again the dawning upon this woman's mind that there is something in the world outside of herself; and the idea of bringing to the foreground the thought—"My ladies loosed my

golden chain"— and touching the necklace upon her neck! Is it right or not?

The next pose,—“Again I caught my father’s voice.” She tells us,—“A day went by, a week went by. One day I heard it said, men are clamoring, women, children, clamoring to be fed; men like famished dogs are howling in the streets for bread;” yet her maids laughing at the misery of the poor.

“Again I caught my father’s voice in sharp word of command; “Charge!” clash of steel; “Charge again!” the rebels stand. Smite and spare not, hand to hand; smite and spare not, hand to hand.”

Any attitude which expresses the startled hearing by the woman may be expressive of the thought there. Is it not so?

MR. FLOWERS: Are we not forgetting one principle which lies beyond what is being discussed now? I am sorry to say I am not familiar with the poem or pictures; but is not this lady in this poem telling about a succession of emotions that she did have once upon a time? Has she as great feeling now in re-telling these emotions and going through the same positions and attitudes and gestures as she might have had when originally experiencing those emotions?

MR. HAWA: There is nothing whatever in that to call attention from my view-point. That topic will be taken up later in the day. I am here to condemn as heresy, anything bordering upon that, as absolute heresy, “that you must not render as present past emotion.” I will make that clearer to-morrow. The whole thought is this: It is not impersonation in one sense; it does not mean that I, a Princess, am experiencing this emotion now. It means that I, XYZ, am here to show you, my fellow beings, as clearly as I can with brain, heart, voice and all of me, just how this thing occurred. For instance, this poem is perfectly meaningless unless you add gesture. Can I sit here with a look of relief upon my face and tell you,—“A day went by, a week went by. One day I heard it said: ‘Men are clamoring, women, children, clamoring to be fed; men like famished dogs are howling in the streets for bread!’ The author herself drops into the present tense for the sake of vividness. To the last speaker I would say directly, it does not mean that the occurrences are taking place at this moment; it means that I wish to show you how they occurred; it means, as I said here one day, “like this.” In that line, “Men like famished dogs are howling in the streets for bread,” I must show my thought over this fact, and it is not



in the text. The cheap elocutionists do this: They describe the merry jest, the merry laugh, instead of my emotional condition over hearing that "merry jest and merry laugh." They will say "A merry jest, a merry laugh, each strolled upon his way, etc." (Illustrating manner of delivery in light-hearted manner.) But that is a topic entirely to itself which we must keep out of this discussion. Let Mr. Flowers discuss it to-morrow.

**MR. FLOWERS :** The purpose of my remark was to get you to say just what you have said, so I am satisfied.

**MR. HAWN :** Next, "Face to face will stand." It is an impertinence to stand before you and tell what is meant by standing "face to face." The thought is, "Nay, this thing will I do, etc." That is the thought, not that I shall plant my heels four square; yet that is the attitude of this magazine. Is that at all interpretative of the idea?

The next picture: "Take all I have to give." We will not discuss this at all as a pose, but simply ask is it interpretive? Of course the photographer there was at a disadvantage, because he has not a moving picture. It is not intended there that the pose should be constantly maintained at all; but what spoils it to me is the lack of growing spirituality over the sacrifice that she is approaching. Can that be interpretive even for the brief moment of saying "Take all I have to give!" Can, or can it not?

The next picture: "Rend bare my heart and show the lesson I have learned." We are often fond of using the word "heart" when it means "soul;" of referring to the physical heart in contradiction to the liver, or some other organ. It is perfectly appalling how they insist upon putting their hands upon the physical heart. This woman does not mean to go out and bare her physical breast. When I tell you I am going out to risk my life, it surely does not mean that I am to lay bare and rend my heart. Is it right or wrong?

**MR. FLOWERS :** There I will register a protest. In accordance with the principle you just stated, if the lady when she originally experienced this made this gesture, then she may do so now. If she would have done so at that point she may repeat it.

**MR. HAWN :** Would she have done so in any case?

**MR. FLOWERS :** I think it is absolutely possible that she would.

**MISS NELKE :** That gesture does not mean "heart." It shows expansion of ecstasy, and I think it is very good.

**MR. FLOWERS :** Opening up of the whole mentality, not the physical heart.

MR. HAWN : That is a physical impossibility in this poem because the action is now in the present tense: "Nay, this thing will I do while my mother tarrieth; I will take my fine-spun gold, but not to sew therewith. I will take my gold and gems, and rainbow fan and wreath—" That act would not call for extended hands.

MR. BOOTH : I think it can be interpretive at that point.

A MEMBER: What attitude would you give if not that one?

MR. HAWN: The whole thing is movement, not attitude, there. It is the fact of going, not the mode, not how I am going to go.

MISS NELKE : May I submit my interpretation of these particular lines to the audience, I want to see if it is right. We are all students; it may be altogether wrong.

(Miss Nelke interpreted the following lines:)

"With a ransom in my lap, a king's ransom in my hand,  
I will go down to this people. will stand face to face, will stand  
Where they curse king, queen, and princess of this accursed land.  
They shall take all to buy them bread, take all I have to give;  
I, if I perish; they to-day shall eat and live."

Of course I am excited and did not get it right; but if I got it wrong, I want the audience to tell me.

MR. HAWN: We cannot go so far as to discuss particular interpretations.

MISS NELKE: I want to know if anybody supports me in "rending bare my heart" in that gesture? (being similar to that pictured in Werner's Magazine, "Rend bare my heart, etc.")

MR. FLOWERS : I may be standing alone upon this question I often have a view of my own. I am under the disadvantage that Mr. Fulton was yesterday when he did not have a chance to read the poem. I want to be understood that this is not interpretive of the physical heart, but as indicating the woman's determination to lose her all for the world. I think it is truly interpretive of that.

MR. PHILLIPS : I stand non-committal. I am not familiar with the poem. To judge of the interpretation one must primarily know what is the purpose of the poem. I do not think anybody here who has not studied that poem could say what the interpretation should be. It seems to me you must know the central idea, the working principle of the whole poem, before you can say what ought to be expressed, or what not. I do not say personally yes or no. I do not wish to go on record in regard to that either way. It seems to me if it were left until to-morrow,

then the members who, like myself, are not familiar with the poem, would be perfectly willing to go on record one way or the other, but I do not wish to go on record to-day. I do not think any one can on the instant decide such a question if they have not studied the poem. I will say this for the lady, she feels that poem. I do not know whether it is the feeling of excitement, or the feeling of the poem. I have a father who, when he speaks upon geology or astronomy, goes through gestures which what we call a cultivated man does not use (unless mentally), but he makes them without any elocutionary instruction whatever. We may condemn those gestures, but as a matter of fact the man uses them. So it may be with us here; no two might interpret the poem similarly. We must be very careful in condemning any interpretation, for that reason, based on the unity of the poem as a whole.

MR. HAWN : I thank you very much.

MRS. WALTON : I think the line which follows should govern that gesture: "Rend bare my heart and show the lesson I have learned, which is death, is life, to know." There is where it has to come in I think.

MR. HAWN : I should like to say that of course every member of this Association had due warning of this topic. The programs have been out announcing that these poses in this magazine would be discussed this morning.

If the models are green and the artist is color-blind, and he paints them blue, we cannot positively endorse his pictures. I heard a lady say a few minutes ago something about that being mental rather than physical. I stand here to say that being physical, we can only express mental conditions in some physical way. There are plenty of occasions when I might say "Rend bare my heart," accompanying it with such a gesture, but I think not in this particular case, because the woman is not trying to explain to herself that she is about to expose her heart; she is saying that she is willing to risk her life.

MR. SILVERNAIL : I happen to be familiar with the poem, heard it recited by one of the first reciters this country ever had; and appealing to his dictum, and giving the predominant idea, I would justify the position of this. It is one of the most exalted of her moods through this whole poem. I object to the interpretation given by our Chairman as to the stage business. I do not think she collects anything, she is telling her purpose. She is not starting to collect her jewels when she says, "Nay, this thing will I do, etc." (repeating this and following stanza.) She wants

to speak before the world. There you get her mood,—“Rend bare my heart and show the lesson I have learned, which is death, is life, to know.” In the exaltation of mood is what the rest of us are standing for, not the interpreting of this one line, but the interpreting of that exalted mood.

MR. HAWN : Did not the last speaker throw the arms apart on the word “show”? I will claim that he is not so familiar with the poem as he thinks he is; as the next two stanzas close the poem; she would have had but four lines more in which to collect the jewels and gems.

MR. FLOWERS : You have made the gentleman just now say that he took the pose at the word “show;” still you insist that the lady took the pose at the word “heart.”

MR. HAWN : I happen to know that this is the way the poem is often interpreted.

MR. FLOWERS : If she took the pose to show her physical heart at the point here, we would have taken another stand; but you ask us whether in any sense this was interpretive of the lines.

MR. HAWN : The pose suggests that she had in mind the danger of assault by the mob. I did not ask the question whether exposing the physical heart can express surrender of the body to the dangers of the mob or not. I have said there were times and occasions when the gesture would be proper, but not at that particular juncture. I have said there was nothing to me interpretive of the context in this pose.

A MEMBER : We wish the question repeated from the Chair.

MR. HAWN : The Chairman can do no more than put the question as before: In the interpretation of this one poem, would it be interpretive to throw the arms apart at this particular juncture, just as it occurs in the pictorial text—would it be interpretive of the main idea, “I will rend my heart and show the lesson I have learned.” I am only contending for a principle, because personally I might have done the same thing.

A MEMBER : It seems to me that we want to study the temperament of the person. (Applause.) I think this lady would do just what the poem indicates (indicating Miss Nelke). I think this lady (indicating another lady) would do something else. I think I would do something else. I do not know but everybody in this audience would do differently.

MR. VINTON : I endorse that. I want to say one word. It seems to me I endorse what this gentleman says. Each and every one shows his character. This poem seems to me, superficially looking it over—I have not studied it—soliloquy. She

does not gather up her jewels, gems and gold until after she has got through with the whole of it.

MR. OTT : I rise to make a motion that the entire question of voting be laid on the table, and that no art decisions shall be given by this convention by vote. I move that that be laid on the table and that we proceed to the business of the meeting.

The question was put on the above motion, and the same carried.

MR. HAWN : The last pose is undoubtedly meant to portray a climax of exaltation. I have heard people render this poem by saying, "I, if I perish, perish," after Lady Macbeth. The trend is up, up, up, emotionally, and therefore the pose in this must be up, up, up! "In the name of God I go!" The pose is five spread fingers pointing heavenward, and the face absolutely filled with distress. Could that be interpretive of the poem?

A MEMBER : Certainly not, if it means joy.

MR. HAWN : If the exaltation of finding herself, her higher self, proceeds from an act not of rebellion, but of submission, rejoicing that "In the name of God I go," then the face should be beaming, almost bursting with joy. And that surely must be the thought of the poem. It may be the fault of the photographer; the face of the lady may have been pleasant; but those who think that attitude of pointing toward heaven with a distressed face, disgruntled face, can interpret the closing thought of that poem, please signify it by saying "Aye."

MR. OTT : I rise to a point of order again. I made the motion that the question of deciding a question of art in our convention by vote be tabled, and also the motion that was then before the house. I take it that the convention desired that sort of thing to cease, as unworthy of any art convention of assembly. I maintain the point.

MR. SILVERNAIL : As a matter of justice, because the votes were not given the same way, I move that the names of those who were recorded as having voted in the negative on one of these ballots be stricken from the roll by our stenographer. Seconded.

THE PRESIDENT : It is moved and seconded that the names of those who voted affirmatively or negatively on certain matters you will understand, be stricken from our record. Carried.

Adjourned.

HENRY GAINES HAWN, CHAIRMAN.

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THURSDAY, JUNE 26, 1902, 12:00 TO 1:00 P. M.

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Subject: "Past Emotion as if Present?" Where is Gesture Illuminative, Where literal?"

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MR. HAWN: The several topics on the programme are in the direct line of continuation of the first one we discussed: "Perspective in the Reader's Art." I have arranged these in a regular sequence. Of course it will be a relief to you to know that you will not be called upon to vote this morning. I must stand personally for my own opinions, and you for yours; but you will not be recorded. There will be nothing of that sort held against you.

The topic this morning will deal with under a double heading—"Past Emotion as if Present? Where is gesture Illuminative, Where Literal?" The discussion will seem to deal in the first place with the first topic, "Past Emotion as if Present," but as the same line of thought underlies both of these topics, we will include and discuss them jointly.

I find that there is heresy, as I should term it, which has filtered itself all through the country, to the effect that you must never represent past emotion as if present. Personally I condemn that, simply because it strikes at the very life of our Art.

To illustrate what I mean, last summer I was fortunate enough to get three or four stragglers who were running about the country studying, and they came to my studio and began to recite for me. I found there was no placing, no diagram, as it were, with the eye or hand, showing that the object was here or there. There was, on the contrary, a wandering eye and the speech was ineffective and the picture vague. I asked why? The contention on the part of the students was, "This studio of yours is not the arena; I am not in the arena and I must not pretend to be. This thing took place in the past." The work, to my way of thinking,—meant nothing. Therefore I want to attack this along two lines, first, to show that this reproduction of emotion with the same vividness of impression if the action were actually present, is to be found in human nature itself; then secondly, to show that even if it were not human nature, it is legitimate as art.

Now as to human nature itself. Take the case of the child playing in the street; it comes running in to the mother and says, "I saw a great big bear dancing on the street like this"—and the child shows how it is done as well as she can to give you a picture of it. Again, in Goldsmith's *Deserted Village*, we have an illustration, where the old soldier

"Went o'er his wounds or, tales of sorrow done,  
Shoulder'd his crutch and show'd how fields were won."

Did the old soldier think that his crutch was a gun and that this was the Field of Flodden? Did he not employ every power of his being to show as vividly as he could how the field *was* won?

I had in mind a moment ago—unfortunately it has escaped me but it may come to me in a moment, something from Lorna Doone. Let us recognize what elocutionary teachers, writers of fiction are, they are primarily psychologists, keen observers of human life. I came across this recently in my reading: "The characters were now at that climax of passion in which there is neither voice nor motion"—what a wonderful lesson for us in some of our interpretative work. No motion, no talk, but as it were paralyzed by the emotion.

The passage in Blackmore's *Lorna Doone* comes now to my mind, where Tom Fagus is telling stories to John Ridd's mother and sisters, and the author says: "Without halting once for a word or a deed, his tales flowed onward as freely and brightly as the flames of the wood up the chimney, and with no smaller variety. For he spoke with the voices of twenty people, giving each person the proper manner, and the proper place to speak from, so that Annie and Lizzie ran all about, and searched the clock and the linen press. And he changed his face every moment so, and with such power of mimicry, that, without so much as a smile of his own, he made even mother laugh so that she broke her new ten-penny waistband; and as for us children, we rolled on the floor, and Betty Muxworthy roared in the wash-up." That shows that it is considered human nature to attempt to make make past action clear by a present illustration.

Now please, if this were not true in nature, it is in art. Do you not realize that that is the purpose underlying every art? Let us turn for a moment to the art of painting, you can all recall that picture of the City Doctor in the tenement house, holding the quivering pulse of a dying child. I never loved a picture so much as that in all my life; I could not have it in my house be-

cause it would break my heart. I love the picture without wanting it—if you can understand my feeling. But is not that child dying every day? She is always dying, yet you are supposed to see every time you look at the picture the exact moment of death, so to speak. Is it not so in the art of sculpture? Take the statue of Nydia the blind-girl, in the Virginia Hotel parlor. She is represented always as at the moment of running from the fire. In literature does not the author tell us his story with the express purpose of making the past present; to make it as clear to you as possible he tries to make the physical aspect, the environment as if present.

I like to use continually in the guiding of students the words (writing on board) "like this." Show me how it was done "like this." It does not mean that I necessarily am trying to befool you, make you think this thing is occurring now, but I am before you for the express purpose of putting to you as clearly as I possibly can *just just how the thing did occur*. Please also remember this fact, that no author would for a moment consent to the prohibition that he must not drop into the present tense. I can show you many examples of this in grandest literature of the English tongue, (giving graphic selection from the Defense of Lucknow, written in the present tense). "The pibroch is sounding again in our ears"—is at the present time sounding again in our ears. You know the narrator is not now at Lucknow, he is here telling the story, but he drops right into the present tense for the sake of vividness. The poem we used in this Section yesterday is filled with examples of that. Does the Princess say to you, "In the name of God I *went*?" No, not at all. She tells us, "A day went by, a week went by"—all in the past tense; and "One day I heard it said"—all in the past tense; yet the poem winds up "In the name of God I go," not "In the name of God I *went*."

So I could go on quoting things of that sort indefinitely. I want to use the phrase which Mr. F. F. Mackay, of New York city, used so pertinently when he said, that all 'representation is of course re-presentation.' There is the whole idea, to re-present; and the question is, not that I am trying to think for a moment that I am this very character (unless it be impersonation.) but even in narration pure and simple it means to you that I am before you as our humble servitor with brain, soul and body, to make this thing live for you. That surely is our problem. I will never forget at one of our conventions when we had



a woman read for us, who, I know, can do and does do good gesture work, as we call it; yet we had such a discussion upon literal gesture before she came on for her reading that the poor creature was paralyzed, and was afraid to move her hand. She had heard such discussions as to not using literal or present tense gesture.

We have many passages in literature which would be meaningless unless accompanied by present tense gesture. Suppose I said to you, "*This* for woman's love!" How would you express "this?"

A MEMBER: I think you would have to express it with a snap of the fingers.

MR. HAWN: Certainly—"And this for woman's love!" (illustrating with gesture.)

A MEMBER: There is an elision there that you have to supply—an elision of thought—this much, this thing.

MR. HAWN: Yes. This heresy that I have referred to is doing much harm throughout the country. The fault, it seems to me, does not lie in our attempt to make or re-present with equal vividness past action as if present, but in the doing of it badly, inadequately, either overdoing it or leaving it undone; and that comes down to a most vital question, which is this,—how it is that we as a body of thinking people attempt so much? I don't find that the painters on canvas try to paint landscapes and portraits, flowers, china, and other things; so the trouble seems to be that most of us attempt to interpret for an audience with all fullness of utterance, of voice and body, thought which it requires a Duse or a Bernhardt to deliver. It is a good thing to remember that eventually we all have our limitations.

I stand here to say that it is perfectly legitimate with voice and with body to represent a past action or past emotion as if present, not pretending that it is occurring now, but that it occurred in the past tense—it occurred *then* "like this," *now*.

That question is open for discussion.

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#### DISCUSSION.

MR. SILVERNAIL: I got up every time out of loyalty to our Chairman, whose loyal support I expect next year. This is the old straw we have been thrashing for some time. It is easy to take a dogmatic position, declaring yourself on one side or the other, and to say that that is the only ground for any one to stand upon. For myself I have adopted a flexible stand, a slid-

ing scale, as it were. Discretion is the better tutor after all. When Shakespeare says, "Suit the action to the word, the word to the action" it gives us a great criterion. The fad that our worthy Chairman is so ably combating has been brought into existence—if it may be regarded as a fad—by conditions that we have all deprecated and do deprecate, which have characterized so much of our work—the trying to picture everything when there was nothing to picture; keeping the gesture going from beginning to end of a selection. I saw a young lady reciting Sandalphon, who had received some instruction in Delsarte, who absolutely did not have her face quiet once during the whole performance. You know what I mean—that sort of theatrical posing that is the bane of public reading, and which has done so much to bring it into disrepute. It is all right to protest against that. I sympathize with those who are combatting it. At the same time it is possible to go too far; and this I think circumstances must settle for each case as to how far we are to go. The dictum of appealing to suggestion rather than adopting realistic representation, it seems to me, is a safe criterion. "How far?" Far enough—not too far. How much? Enough. "Like this" I think is a splendid summing up. Say we saw it taking place say it now seems to take place. It dominates us. (The gavel fell).

MR. SAUNDERSON: This, it seems to me, is a question which in the end must be referred to nature. What do people do untrained in matters of this kind? If it is natural for a person without training to go through such acts in telling a story, shall not the artist do the same in an artistic way? We have in literature the historical person, which has been so well illustrated by our Chairman, which is a characteristic of the crisis when the emotion grows strong enough to change the past tense to the present. The condition of the employment of that historical person is a double condition—mark this, for here the secret lies—the double condition. The emotion of the writer must then be such as to make the thought vivid enough in his mind to bring it into the present; and then one thing more, that emotion must have been recreated in the literature strongly enough so that it will justify in the mind of the reader its being given in the present. We have practically the same thing when standing before an audience. Have you so wrought up your audience that they are ready to accept past emotion as if present? If you have, if you have made your audience follow you so that they will feel when you speak in the present, when you act in the present,

when you make your gesture indicating something here present, if they feel it all here now, then you are justified. If you have not brought your audience up to that point, then you have fallen short, you have gotten ahead of your audience. The standard, if I may put it so concisely, is the standard of economy of attention. Is your action so fitted to the thought and feeling and to the minds of the audience before you, that it satisfies them?

MR. BOOTH: I think my position is perhaps pretty well understood by those members of the Association who have been present heretofore. I have always contended for this position taken by our leader. I think it is sound. I put the matter this way sometimes to my students—I find it helpful to quote Scripture to them—"Though we speak with the tongues of men and of angels, and have not love, we are as sounding brass and tinkling cymbals." That will apply, I think, ethically and morally to all of our artistic work. I try to teach that the right principle of action of every kind is that spiritual kindness and loving disposition on our part to help our audience to see it. I believe that is the grand principle of "like this." I want you to see it just as I do. I don't want to exhibit myself. I want to exhibit my author and his thought. It is that principle of kindness that is the right principle of effective discourse I think every time in a speaker. If a man comes before an audience with that kindly disposition of wishing to help them out rather than to help himself, the audience feel it at once. Unless he comes with that feeling, he is sure to antagonize his audience; but if he is actuated by that spirit of wishing to help them to see things as he sees them, then he is at liberty, it seems to me, to do anything that "like this" represents. I have always contended for that principle, and believe it sound.

MR. FLOWERS: I agree with the principle that the gentleman has stated, and only rise to emphasize the necessity for our being careful of the way it is applied. I think the greatest errors we have made in this convention this week have been in the too broad application of some truth. For example, the Chairman, in elucidating one of his positions, held that we were to follow the method of children, of untutored people. Now I do not believe that that is a very safe principle for any one to follow, except when he has developed it fully. The child may do a thousand things appropriately which an older person may not employ without becoming ludicrous. So an educated story-teller may do a hundred things, and do them delightfully, entertaining his audience, as did the story-teller whom you read about; but the public reader is not that kind of a story-teller, and does not appear be-

fore that kind of an audience, so beware. That is the first point.

Now the gentleman who promulgates the heresy which has been attacked this morning, applies it in rather a different way. If I understand him, and I understand the Chairman—and I think I do understand both—I will go so far as to say that you may not only represent past emotion as present, but you may represent that emotion in a greater degree than when it was originally felt. There are many occurrences in life which impress us the more the oftener we state them; but the application as illustrated by this man, the author of the heresy, first by his little poem of "Little Boy Blue," in which he says that when you come to the words of "Little Boy Blue,"—"Now don't you go till I come, don't you make any noise," you are not to impersonate that with the emotion that would have actuated the little boy at that time, but you are to limit yourself to the emotion that would have affected the narrator in telling the story years after; and this later emotion is perhaps stronger than when the little boy gave the words.

MR HAWN: It is only fair for the Chairman to say that he had in mind no particular person—man or woman; because I happen to know that this doctrine is now flowing from several sources through the country. People from different sections of the country come and say to me, "You must not represent past emotion as if present."

Let us have further discussion, please. I want this thrashed out rather fully, if I may have it.

A MEMBER: I think this is carrying the question a little further into the realm of physical expression, but could you represent past emotion as if present to the extent of imitating the tone, as in Jean Ingelow's "High Tide"—to have that "cusha" come out as the daughter is supposed to have given it at the time? If that question is in order, I would like to have it discussed.

MR HAWN: The question goes rather into a by-way, if I may be allowed to say so, because it deals very little with what we have in hand. It does not come quite within the thought of past emotion as if present. I must try to keep the topic to that.

MR. BOOTH: "Like this;" not just "like this," but like it. Keep your artistic proportion—not "just like it."

MR HAWN: This body in St. Louis had the same question up, and it was *fully* discussed, as will be found in the report of that convention. The consensus of opinion was a very amusing one to me, viz: that in a case of that sort it would be legitimate to do

it fully if you could do it well. The great topic then, you will remember was the subjective and objective reading of Tennyson's Bugle Song. I think it was admitted that either interpretation was correct, but stood for different things, that is all. Jean Ingelow, as I remember, puts in quotations the word "Cusha," trying to do all she can with the printed word to make us understand the nature of the call, "Cusha." I could not give that if I tried for a month.

MR OTT: What I wanted to say was largely in answer to the question that has been asked. It seems to me there is a fine discrimination in the discussion by our Chairman in the very statement of the point, "Past emotion as if present." It is safe to do that; it is not safe to revive past action sometimes. (Applause.) You can see the spirit of past events it seems to me, in the telling of the story at first hand. We do not give our past physical experience of it. We do not use the spirit of it; so the very statement there seems to be beautifully safe. Every artist does that, but the thing itself, the clutching at the very air, climbing of a ladder in an upward movement is not necessary, but the anxiety to get up is, I believe with Mr. Flowers, that we may be able, after repeatedly giving a selection, to present it much better than the first time. We experience the emotion with greater power; it gets better and better as we give it oftener, although we really thought we were quite wise and good at the beginning.

MR PHILLIPS: I will give a little illustration that occurred in my life. My little girl, about eleven years old, came in to me one day, and rather sidling into the room, said: "Papa, can I go out to play over there? They are having fine time over there. Can't I go?" I said "yes." She went out across the street, but in a moment more came back crying. I said "What is the matter?" She said, "I met mamma out there, and she says I cannot go—and they are having a fine time over there." Now that, you see, illustrates the point. I have reproduced something that happened. Did I do it right or wrong, as far as emotion is concerned? The very point illustrated is that the little child in life used the same words twice. (The speaker gave the sentence, with different expressions.) The second time there was a great dominant emotion of sorrow which changed the expression. As I said yesterday, I do not like to be considered as harping on one string, but the key-note of expression is what is the dominant idea? You must first thoroughly grasp the exact meaning. I always ask myself two questions—what is the dominant thought,

and what is the dominant feeling? You will nearly always find that those two elements, if you use your intelligence, will guide you to at least a sensible expression of the selection.

MR. HAWN: Having determined what the dominant idea, what the dominant emotion is, the whole question then is, shall it be delivered at the present time—the interpretation; that is the question.

MR. PHILLIPS: That is, give a reproduction of the sobbing?

MR. HAWN: Yes,—but shall we give it at the present time as it occurred in the past?

MR. PHILLIPS: We talk a great deal along the line of rules, and we talk not enough upon underlying principles—if I may offer a little criticism. Now this is the principle, you cannot get away from it; in proportion as I specialize or particularize, I limit the imagination of my audience. If I say, "He went there," they must in imagination go there. There is no room to do otherwise. The fundamental principle is, that in proportion as you specialize or particularize, you limit or restrict the imagination of the listener, you become concrete absolutely. The question to be determined in art ever is, to what degree ought we to do such a thing? How far are we to restrict the imagination of the listener? I remember once a lady telling me a story of George Keenan's experience in Russia without making a gesture; simply through the tones of her voice I lived and went through everything there. Perhaps that was a compliment to my own intelligence, but I saw it all. If she had gestured she would have spoiled it for me. I think that is what we must realize, the higher the intelligence of your audience, the less you should gesture.

MRS. IRVING: May we hear from Dr. Russell?

MR. HAWN: "Shall past emotion be given as present?"

DR. RUSSELL: There is but one side to this question, it seems to me. There is no difference of opinion I think in regard to this matter. When we are representing to a child a scene, or it may be a truth, with which we wish to impress his mind—we may wish to teach a moral lesson—we describe it in a certain way, we appeal—with the aid of imagination to make the description vivid—it may be by action, it may be by the sound of the voice, all the expressive tones. Now if we have some truth or some scene to present to an audience, we should only make it suggestive, not imitative. There is the criterion, it seems to me, the degree of suggestion; and that is regulated by the vividness with which we present the scene or the subject we have in mind; that depending again upon the person or persons addressed.

MR. HAWN : I am glad I seem not to have aroused the antagonism I did yesterday.

MR. PHILLIPS : The women of the convention are taking little interest in this discussion. They do most of the interpretation, why do they not participate in this?

MR. HAWN : It is not because they are not asked to do it. I do want to hear from some of the ladies.

MRS. IRVING : Mr. Chairman, I understood it was because the men refused.

MR. HAWN : I think not. We must hear from some of the ladies on this point.

MR. SILVERNAIL : I would like to hear what Miss Powell regards as her principle of action in her reading, and also to hear from others who have read for us.

MISS POWELL : It seems to me that Professor Russell has struck the vital point. It does not matter, we do not want any rules; there is no such rule nor consciousness. Principles are what we work upon. When one stands before an audience, even when one tells a story to a child, there is but one point, which is, to give your idea of the story to your listener; and it does not matter how you do it, just so you do it. For my own part, since you ask me what my principle is, I do not know what I do; I don't know very much when I make a gesture. I think sometimes when I see pictures of a situation, have realized the situation most vividly, is when I am most unconscious of how I am really doing that particular situation. I do believe that the degree of vividness with which you present your picture to your hearers depends upon the degree of vividness with which you see it. The response from the audience is always in direct proportion.

MRS. KENNEDY : May I have just a word on what Miss Powell said? She said she didn't know what she did. Did she also think that the audience never knew what she did? As soon as the audience sees that you are gesturing, you have violated some rule of expression. I think I am right in that. I tell my students that the audience sees their gestures, observes what they are doing, either with respect to grace or awkwardness; just in proportion as the attention of the audience is attracted to the detail of gesture, the work becomes ineffective.

MR. HAWN : We cannot go into that field. We must still stick to the point; is it ever allowable to present past emotion as if present?"

MRS. LUDLUM : In the beautiful rendition of King Rene's

Daughter, did we live in the past, or right there? As that picture was given, did we stop to think of the woman's gestures as she made them? Or did we see that blind woman coming out in that beautiful life that love had opened her eyes to? I think we lived it all. For one moment only did I allow my thoughts to wander, and then quick as a flash they came back again. The passing thought was, "How that woman is holding this audience!" Each and every one of us sat there, and we were so happy when Iolanthe's eyes were opened and she saw! I think we got the lesson very well.

MR. HAWN: That is not the point at issue.

MRS. LUDLUM: I thought it was.

MR. HAWN: The text in "King Rene's Daughter" is in the present tense; it is supposed to be taking place now. If the curtain goes up upon a drama, of course the action is supposed to be present.

MRS. LUDLUM: Then I didn't understand the subject.

MR. HAWN: In talking about past emotion, or describing it, is it legitimate to present it as if present? Of course in a drama the emotion is *all* present; the action takes place now and here. Enter Iolanthe; she comes in, plays a present character. That is quite a different thing from the question embraced by our subject. For instance, "Here was the blue and there was the gray;" I am placing the battling armies for you, where they were, not where they are. "Ride over it, some one, he haughtily said"—I do not tell you that quietly; "Ride over it some one,"—I am telling you with his tone. I cannot be supposed to use a simple narrative tone of voice.

MR. RUSSELL: May I introduce a little illustration here? Two years ago I had the good fortune to be in the Yosemite Valley in company with a few fellow travelers. Among them there was a young lady who stood, upon one occasion, upon a rock at the first Nevada Falls in the center of the rainbow, which was only visible to her. We were on the river's bank above, some distance from the falls, and she wanted us to see this same rainbow that she saw, and she made a gesture describing the rainbow, which was the most beautiful and graceful action I ever saw. Have I impressed the scene? Or is it more natural for me to say that as she stood in the center of this rainbow which was visible upon this rock, she made this action (illustrating by gesture, the speaker having used no gesture previously)?

MR. PHILLIPS: I prefer the first. I can see something there as in Milton's *Paradise Lost*, that I cannot see in action.



MR. RUSSELL: That's the point. Oh, if that lady were here! I cannot do it as she did it; but in representing that to a friend of the lady some months afterwards, I made myself believe I did what she did as well as I could, minus the Delsarte.

MRS. LEWIS: I feel that while I agree perfectly with Dr. Russell, that it is more effective for him to have told that without using his arms; yet that is not that species of emotion which I feel the Chair refers to. I believe that in so far as past emotion should be used as if present, it will depend upon how far that past emotion dominates us as the reader or speaker. I believe that sometimes I do not use the past emotion to so large an extent. As Mr. Flowers says, the treatment of this will depend entirely upon the standpoint of the reader or speaker.

MR. KLINE: Isn't it a matter of taste, after all? Past emotion must be present, but as to the literal gesture that should be used, let that depend upon how much your gesture is needed to carry the impression with effectiveness to your audience. That is what you are there for, to impress your audience. If your literal gesture will not help in suggestiveness to them, leave it out; or, if on account of their large measure of intelligence such gesture is not needed to make them realize it, omit it; otherwise give it; no matter what it calls for.

MR. HAWN: This discussion should be most valuable to us; but it seems difficult to keep steering in one course. You have given me this morning texts enough to last through another convention.

I cannot close the work of this section without speaking of another heresy, an unsafe one, that has been referred to by two or three speakers on the floor this morning. No, emphatically no, the delivery of past emotion as if present is in no sense to be left to the feeling, temperament or anything else of the interpreter. (Applause.) Did you ever try to be funny when you didn't feel a bit so? Right at the close of a very arduous engagement, I have had a note come up from out of the audience, asking me to recite something from Mark Twain! My whole soul has sunk within me. I might have a splitting headache and be utterly out of tune for the work, yet my duty as an artist is to come out and play the clown from start to finish, when I am loathing it. Should I do it?

MR. PHILLIPS: No, sir.

MR. HAWN: If I am an artist I do not have to feel the least bit funny to be funny. This is not a matter of how you feel. Suppose I am blasphemous by nature, irreverent, and I have some

beautiful religious selection to read,—I who believe in no God, we will say. Suppose I am called upon to read the prayer in "Henry V.," or Coleridge's "Mt. Blanc;" am I to show the least little bit of disinclination for the theme?

Ladies and gentlemen, the author has put his feeling and thoughts as best he can into his verse, and it is your privilege to interpret that particular thought whether or not you are in tone with it. A woman says she does not wish to read so and so, because it is so socialistic and on that account she will not be able to do it justice. But believe me, your duty, and my duty, is to take the author's text, find his meaning as best one may, and deliver it to the audience with brain, heart and soul, and all of you.

We have the next two topics left to take up next year, "Literal Gesture" and "Values." I thank you.

Adjourned.

ELEVENTH ANNUAL MEETING OF THE NATIONAL ASSO-  
CIATION OF ELOCUTIONISTS.

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MINUTES OF BUSINESS TRANSACTIONS.

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Chicago, Illinois, June 23, 1902, 4:00 P. M.

At the conclusion of the regular program for the day, the President called for reports of standing committees, which were submitted as follows:

Mrs. Belle Watson Melville, Chairman of the Local Reception Committee, announced a reception for Tuesday evening to active and associate members, at the home of Mr. and Mrs. John Farson, Oak Park, Illinois.

Mr. Henry M. Soper, Chairman Committee of Ways and Means, reported that the Committee had secured a suitable meeting place for the convention, in the rooms of the Chicago Historical Society, North Side, and headquarters for members at the Virgilia Hotel. The labors of the committee were now concluded, unless there were further suggestions from the convention.

On motion of Mrs. Irving, the report was received and the committee continued for the present.

Miss Mary A. Blood, on behalf of Professor William B. Chamberlain, Chairman of the Literary Committee, reported that while the Committee had not been able to obtain for the program all they would have liked to have had, yet they hoped it would prove interesting and instructive. The Chairman had deemed it wise to let the program conclude Friday afternoon, subject to ratification by the convention.

On motion of Mrs. Irving, the matter of program for Friday evening was referred to the Board of Trustees, to consider and make final report thereon to the convention.

Mr. Thomas C. Trueblood, Chairman of the Board of Trustees, being unavoidably absent, the report of that Committee was considered as read and approved, and will be found elsewhere in full in this report.

On motion of Mr. Silvernall, the election of the Nominating Committee was passed at this time, in order to permit newly elected members to participate.

JUNE 24—1:00 P. M.

Letters of regret and greeting were read from F. F. Mackay,

Caroline B. LeRow and F. Townsend Southwick; also telegram from Channing Rudd.

In the absence of Mr. Franklin Sargeant, Chairman Committee on Terminology, the following extract from Mr. Southwick's letter was submitted in lieu of a report from that committee, viz.:

"I feel justified, therefore, in requesting that the matter of terminology be held over until the next year, and that early notice be given to whoever are upon the committee. I would suggest also that the President ask for requests for definitions, or from lists of words to be submitted to the Committee. The work of preparing such a report as would be satisfactory and worthy of the Association should not be postponed until the last few months, when all of us are overwhelmed with professional duties of one sort or another."

There being no objection, the above was received and accepted as the report of the Committee.

JUNE 25—1:00 P. M.

A telegram of regret and greeting was read from Mrs. Frances Carter.

The following communications were read, viz.:

June 22, 1902.

*To the Members of the N. A. E. :*

I greatly regret that because of a mission to the N. E. A. from the N. A. E. early in July, I shall be obliged for the first time to deny myself the pleasure of attending our annual meeting. I send cordial greetings and congratulations, and wish for you a most successful convention. Let me urge that as many as can do so be in attendance at the Educational Association at Minneapolis to hold up the hands of those appointed to speak there in our behalf.

Kindly announce that I am still custodian of reports, and that any who desire copies to complete their files may secure them by sending \$1.00 for each copy, except the 1892 report, which may be had for 50 cents.

Fraternally yours,

THOMAS C. TRUEBLOOD."

In connection with the foregoing notice was given that when printed reports are forwarded to the last known address of members, and not delivered by reason of a change in their location of which no notice was given to the Custodian of the reports, duplicates of such missing copies cannot be supplied at the cost of the Association.

On motion of Mr. Silvernail, the record of the vote taken in

Section II, on the matter of Art poses, as delineated in Werner's Magazine, was ordered to be expunged.

On motion, the convention went into election for Committee on Nomination, Mesdames Lewis and Irving being appointed as Tellers.

The following were nominated:

Mrs. Elizabeth M. Conner, New York City, by Mr. Fulton.

Mrs. Laura F. Tinsdale, Chicago, by Mrs. Irving.

Miss Martea Gould Powell, Denver, by Mrs. Ross.

Mrs. M. A. Chase, Emporia, Kas., by Mr. Hawn.

George W. Saunderson, Ripon, Wis., by Miss Blood.

F. Montaville Flowers, Cincinnati, by Mrs. Ludlum.

On motion, nominations closed. Mr. Saunderson withdrew his name, and upon motion the Secretary was directed to cast the ballot for the election of the remaining nominees.

Upon motion of Mr. Fulton, the Nominating Committee were empowered to select their own chairman.

The President appointed as Committee on Resolutions, Miss Nelke, Mr. Silvernail and Miss Bruot.

#### JUNE 26—12:00 M.

Mr. William B. Chamberlain, Chairman of the Literary Committee, reported that in pursuance to the direction of the Board of Trustees, this Committee would prepare a program for Friday evening, to consist of volunteer readings.

On motion of Mr. Silvernail, it was decided to have a program for said evening as heretofore, the personnel of the readers to be left to the Literary Committee.

Mr. J. P. Silvernail, Chairman Committee on Credentials, presented the report of that committee, to the effect that all applications presented had been favorably acted upon.

Without objection the report was received and approved.

The President named as an Auditing Committee: Edward A. Ott, Miss Mary A. Blood.

A communication was read from H. W. Corbett, President of Lewis and Clark Centennial, inviting the Association to hold its 1905 meeting in Portland, Oregon, upon the occasion of the 100th anniversary of the arrival of the Lewis and Clark expedition in the State of Oregon.

#### JUNE 26—1:00 P. M.

Mr. Pinkley, after announcing that the nominating committee would hold a meeting immediately upon the adjournment of the morning session, added:

"In my presidential address of Monday I said something about my belief in the propriety of rapid rotation in office. This was meant to apply more especially to the office of President, it not being my wish to prejudice the case of any other officer. In such a position as that of Secretary, or Treasurer, the second year's service is more valuable than the first.

I spoke more particularly for myself, and trust that the nominating committee will not be influenced a particle in regard to any other office. I was entirely sincere in what I said, but feel that some misapprehension may have arisen as to precisely what was meant, having been approached by the nominating committee, through its chairman, to learn my actual stand.

To relieve the members of the nominating committee of any embarrassment, I now take the opportunity of saying that I positively decline to accept the nomination for a second term. In doing this, I do not wish nor intend to show any lack of appreciation of the support of friends who placed me in this position. I am for peace; not only for personal peace, but for that of the entire assembly. In declining to accept a re-nomination, I thank you most heartily for the honor paid me at Buffalo in honoring me with this position, and if I may feel that I served you with a reasonable degree of acceptability through the year just closed my cup of joy is full."

JUNE 27—9:00 A. M.

#### REPORT OF CHAIRMAN OF SECTION I—METHODS OF TEACHING.

*To the National Association of Elocutionists :*

The Chairman of Section I, Methods of Teaching, has very little information to report to the Association as to the work done. The regular Chairman of that Section is sick; your present Chairman is a substitute; that is the only apology that we have to offer, and inasmuch as the members were so generous in their help, we feel that the bitterness of that apology is largely removed. Whether it was wise to have the Question Box on Tuesday and Wednesday, was not a matter of judgment, but matter of necessity. This is our only explanation. The work of Thursday was planned by the original Committee, and stands for itself.

Looking to the future, the Chairman of your Committee would like to suggest that in his judgment it would be better to divide the Methods of Teaching work into smaller divisions, or Round Tables, so that a more intimate conference would be pos-

sible. We discussed before the entire Association matters that are of especial interest to a small number, and are forced to neglect matters of at least equal weight in the eyes of others; whereas, by a division of forces on different lines of professional service, we might cover a very much wider field. This would have been my suggestion had I been able to serve on the committee earlier.

I want to thank the convention once more, and in this more formal way, for the very enthusiastic and kind response from the floor to the efforts of your Committee to make the hours devoted to this section of profit and interest.

Respectfully submitted,

EDWARD AMHERST OTT, Chairman.

On motion, the report was received and approved, the President explaining that the original Chairman appointed to preside over this section had not notified the President that it was impossible for him to serve until as late as June 5th, after which date the gentleman had been urged to serve if possible; but being met with a further declination, he had appointed as Chairman, Mr. Ott, who had succeeded admirably.

The Chairman of Section II—Interpretation, Mr. H. G. Hawn, stated that he could only report progress.

On motion of Miss Washburn, the report was received and accepted.

On motion of Mr. Fulton, the Committee of Terminology was continued for another year, and allowed further time to make report.

In a communication received from Mr. F. F. Mackay, Chairman Committee on Interpretation, he asked to be relieved from further service on the committee, and suggested that the Association be "Not in too great haste in disposing of the question."

Mr. Fulton stated that he hoped Mr. Mackay would be retained as Chairman, but the personnel of the Committee would be entirely in the hands of the incoming President, whose province it was to appoint all standing committees.

A motion to extend the time of the Committee for making a report for the past year, was put and lost.

Mrs. Mary Dennis Manning, Chairman Committee on Extension, submitted the report of that Committee, viz:

No. Circulars printed .....	4000
Circulars mailed by Chairman.....	2160
Circulars sent to Treasurer.....	1400
Circulars sent to Prof. Soper.....	260
<hr/>	
Total .....	3820

Mrs. Manning regretted the late issuance of the circulars, and explained that the same was due to the printer delaying the work five days. They were forwarded promptly as soon as received from the printer.

On motion of Mr. Hawn, the report was received and approved.

#### REPORT OF COMMITTEE ON NECROLOGY.

*Whereas*, It has pleased an All Wise Providence to remove from our midst an esteemed friend and earnest co-laborer, Thomas J. McAvoy; therefore be it

*Resolved, First*, That in the death of Professor McAvoy the Association has lost a valued member and the State of Indiana an honored citizen and a conscientious and highly successful educator.

*Resolved, Second*, That these resolutions be spread upon the records of this convention, and that a copy of the same be engrossed and forwarded to the family of the deceased.

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*Whereas*, It has pleased Divine Providence to remove from among us Lafayette R. Hamberlin, one of our most esteemed and highly honored members, therefore be it

*Resolved, First*, That in his death the Association has lost a true and staunch friend and an earnest, conscientious member.

*Resolved, Second*, That the nation has lost a brilliant writer and an able interpreter of literature, who was a prominent educator, and whose removal leaves a vacancy which it will be difficult to fill.

*Resolved, Third*, That these resolutions be spread upon the records of this convention, and that a copy of the same be fittingly engrossed and forwarded to the family of the deceased.

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*Whereas*, It has pleased our Heavenly Father to remove from among us our esteemed friend, George R. Phillips, of New York; and

*Whereas*, In his death this Association has lost a valued member, one who was an interested worker from the beginning,



advocating its organization, being a charter member, and serving us faithfully for three years as its first secretary; and

*Whereas*, The Association has lost not only an earnest, helpful worker, but a genial, whole-souled, delightful friend, and the profession at large has been deprived of the continued helpfulness of his original investigations and valuable knowledge of the arts of Breathing and Speech defects; therefore be it

*Resolved, First*, That this Association express its sorrow for this loss, and extend its sympathy to the bereaved family and friends, and enter upon its records this testimonial of his valued service and exemplary manhood.

*Resolved, Second*, That these resolutions be spread upon the records of this Convention, and that a copy of the same be engrossed and forwarded to the family of the deceased.

Respectfully submitted,

FRANK A. REED,

MRS. W. E. LEWIS.

On motion of Mrs. Saunders, the report was received and adopted.

Miss Bruot submitted the report of the Committee on Pronunciation, which, with the discussion following, will be found elsewhere in this report. On motion the report was received and approved.

JUNE 27—12:00 M.

On motion of Mrs. Irving, the action of Professor Chamberlain, in communicating to Professor Nathaniel Butler the sympathy and condolences of the Association in his late bereavement, was ratified and concurred in.

#### REPORT OF COMMITTEE ON CONFERENCE WITH N. E. A.

**MR. FULTON:** In behalf of the Committee, I merely wish to say briefly that arrangements have been made by which Professor Trueblood will address the National Educational Association. I wish to state that great credit should be given to the other members of the committee, for the Chairman of the Committee, as every successful Chairman must, made the others do the work. The bulk of the work was done by Miss Bruot, who has written a great many letters and has kept at the work with great persistence until she has obtained recognition. Miss Aldrich, of Cincinnati, too, has co-operated to secure the opportunity that is now before us, through the efforts of the Principal of her school and others.

Mr. Trueblood is to preside over one section in which this matter is to be discussed, and is also to make an address in the general assembly before the whole body, on the importance of Elocution, or Expression, in connection with the teaching of Reading in the Public Schools. This comprises, in the main, the results of what has been done by your committee.

On motion of Mr. Saunderson, the report was received and accepted with thanks.

#### REPORT OF ELECTION OF OFFICERS.

Upon motion of Mr. Fulton, Mr. E. M. Booth was elected as Judge of Elections, and thereupon took the chair and proceeded to discharge the duties of the office.

Mrs. Saunderson and Mr. Humphrey were appointed Tellers.

The Report of the Nominating Committee was submitted as follows:

#### REPORT OF THE NOMINATING COMMITTEE.

Chicago, Ill., June 27, 1902.

To the National Association of Elocutionists:

Your committee, in its first session, following the unbroken precedent of ten years, unanimously agreed to re-nominate Virgil A. Pinkley for President. His refusal to be considered a candidate, made to the Association, rendered it necessary in our opinion to present another name.

We respectfully submit the following:

For President—Henry Gaines Hawn, of Brooklyn.

First Vice-President—Mrs. Elizabeth Mansfield Irving, Toledo, Ohio.

Second Vice-President—George Wm. Saunderson, Ripon, Wis.

Secretary—Mrs. Mary H. Ludlum, St. Louis, Mo.

Treasurer—Miss Emma Augusta Greeley, Boston, Mass.

For Board of Directors—Mr. Virgil A. Pinkley, Cincinnati, O.; Mr. Thomas C. Trueblood, Ann Arbor, Mich.; Mr. Hannibal A. Williams, New York, N. Y.; Miss Martea G. Powell, Denver, Colo.; Miss Miriam Nelke, Provo City, Utah; Mrs. Harriett Augusta Prunk, Indianapolis, Ind.; Mr. Edward Amherst Ott, Chicago, Ill.

MONTAVILLE FLOWERS,  
LAURA J. TISDALE,  
ELIZABETH M. CONNER,  
ADONNA NORWOOD CHASE,  
MARTEA GOULD POWELL,  
Committee.

On motion the report was received and placed before the Convention. The Judge of Elections gave opportunity for additional nominations.

On motion of Mr. Battis, the election of President was taken up, and the Secretary was directed to cast the ballot of the Convention for the election of Mr. Henry Gaines Hawn as President of the N. A. E. for the ensuing year.

The Secretary having so done, the unanimous election was announced.

On motion of Mr. Fulton the election of First Vice-President was declared in order.

Mrs. Elizabeth M. Irving respectfully withdrew her name from consideration.

Mr. Flowers, Chairman of the Nominating Committee, suggested to Mrs. Irving that the Committee had carefully taken into consideration the matter of territory, rotation in office, etc., and after a thorough canvass of the whole situation, had decided upon the list of nominations presented, and a change in any one of these would necessarily affect the balance. He hoped Mrs. Irving would reconsider her declination.

Mrs. Irving, however, while expressing her warm appreciation of the kindly spirit, and her recognition of the arduous labors of the Nominating Committee, felt constrained to insist upon the withdrawal of her name.

Mr. Silvernall expressed himself as an enthusiastic admirer of the lady, but felt that her positively expressed wish should be respected; he therefore moved that her declination be concurred in. Carried.

Mrs. Irving thereupon nominated as First Vice-President, Mr. E. M. Booth, of Chicago.

On motion, nominations closed, and on motion of Mr. Fulton, the Secretary was directed to cast the vote of the Convention for the election of Mr. E. M. Booth as First Vice-President for the ensuing year.

The ballot having been so cast, and the result announced, Mr. Booth gracefully accepted the *odium to come* or the *odium cum*.

On motion of Mr. Fulton, Mr. George Wm. Saunderson was unanimously elected Second Vice-President of the N. A. E. for the ensuing year.

On motion the unanimous vote of the Convention was cast for the re-election respectively of Mrs. Mary H. Ludlum, as Secretary, and Miss Emma A. Greeley, as Treasurer, of the N. A. E. for the ensuing year.

The Convention then went into the election of members of the Board of Directors.

The following nominations additional to those reported by the Nominating Committee were made, viz.: Miss Marie Ware Laughton, nominated by Miss Bruot, respectfully declined the nomination; Miss Marie L. Bruot, nominated by Mr. Fulton, to serve out the unexpired term of Mr. Booth, elected to the First Vice-Presidency.

There being no further nominations, on motion of Madam Serven, the Secretary was instructed to cast the ballot of the Convention for the election of the entire list of nominees.


The Secretary having complied, the Judge of Elections so announced, and having fulfilled his duties vacated the chair, which was again assumed by Mr. Pinkley, who bespoke for President-elect Hawn the same fidelity and cordial co-operation that he himself had received from the Association.

President-elect Hawn being called upon, responded as follows:

"It always seems to me the refinement of cruelty to choke a man with emotion and then ask him to talk. From the bottom of my heart I thank you. This is to me a sacred trust, and I shall always endeavor to live up to it. Of course it is understood that my election to this office has only been possible through the refusal of Ex-President Pinkley to stand for re-election. (Applause.) None the less you will understand, and I think I owe it to myself to say, that the suggestion as to electioneering, campaigning, holding political caucuses, etc., against which our President in his able address warned us—has not been indulged in by the present incumbent of this office. I want to state emphatically to you and publicly, so there can be no misunderstanding hereafter, that I have not a pupil in this convention, but only such friends as I have made in the Association—and I am far from home. (A voice: No, sir!) By consequence this to me is a genuine honor and something of a surprise. After giving a recitation in the hotel parlor which happened to please a little lady there, she stepped up to me and asked if I would accept the presidency of this body, I replied that I had no chance for the presidency, but that I would accept the honor of course gladly if it came to me. I state so much only in self-defense.

You have certainly all heard me speak enough, so far as quantity is concerned; but I do want to say that with your help, so far as my own personal influence may control the policy of this Association, it must be made to stand for something

higher, something better. Believe me there is room in this for all. But we are primarily public entertainers. There is something more than that. If you will make yourselves educators, the public will gladly receive you as such. We have a great art with great possibilities. Royalty has been glad to honor the great exponents of the dramatic art; yet in the dramatic profession we have also the skirt-dancer, and if she be proficient, no one charges her with not being a professional. So we have in music—rag-time, the orchestra that plays for us in the ten cent restaurant, while on the other hand we have Walter Damrosch presiding at the Symphony Concerts. So I would not repudiate for a moment any man or woman who is engaged in elocutionary work. The word "elocution" is the most comprehensive term in the English language. Recent dictionaries have allowed it to take in even gesture and movement. But surely if we intend to further our cause we must stand primarily for something beyond public entertaining. We must combine public instruction with it as well. The time is coming in the development of this art in America, when we can pay more attention to construction than to destruction. (Applause). And right here I want to suggest an innovation in our program, one which I recently tried at the New York State Convention when we devoted an hour or a half each day to volunteer readings. We want to have more actual interpretation, and not so much talk about it. (Applause.) That idea was rather discouraged at first, it being held that if we gave an opportunity to the entire convention for anybody to come up and recite, we would be flooded with applicants; but this proved not the case. I am glad to say that some of the best endorsed and best recognized readers of the country offered themselves as willing victims for the dissecting table; the provision being that a recitation or reading of five minutes' duration can be offered from the floor, and the reader or interpreter, if he choose, may select from the audience a committee of three to criticise, the criticism not to exceed three minutes. The work proved most valuable. I would also suggest to the Chairman of the Literary Committee that we have evidences or manifestations of other forms of this art than dramatic recitations, for discussion and criticism. Why not have an oration? (Applause.) Why not have a debate? (Applause.) Why not have sight reading? (Applause.) Why not have a pronunciation match? (Applause.) Why not in the same way have, if need be, more of class instruction, inviting a class to sit before some teacher who then and there shall show his or her methods of teaching? So I do think



that we can make this Association helpful. One thing more: I am a very busy man and have no stenographer, so I cannot engage in a very voluminous correspondence with you; at the same time I do want you to hold me in readiness to listen to any suggestions at any time during the year, as to the conduct and policy of this Association.

I wish you all, individually and collectively, God-speed in your work. (Applause.)

On motion of Mr. Fulton, the selection of the next place of meeting was referred to the incoming Board of Directors, who later selected, as announced at the evening session, the city of Denver, Colorado, the week beginning Monday, June twenty-second, 1903.

#### REPORT OF COMMITTEE ON RESOLUTIONS.

##### *To the National Association of Elocutionists:*

Your Committee on Resolutions in the present instance is a committee of congratulations and thanks.

We congratulate the Association on the harmony and friendly spirit which have pervaded all the meetings of the convention, and felicitate the N. A. E. on the high standard of work and the lofty ideals which have been shown at every session.

Your committee, therefore, recommend that the following resolutions be adopted, and copies thereof sent to each of the persons to whom thanks are due, viz.:

*Resolved,* That we tender our congratulations and thanks to the President and officers of the convention for the untiring and faithful devotion to the efforts to make this the best convention ever held in our history; and we especially appreciate the courtesy and kindly interest of President Pinkley in seeking to maintain harmony and advance the best interests of the Association.

*Resolved,* That the thanks of the members are due to the Ways and Means Committee, the Local Committee, and to all who have made such careful and pleasant provision for the comfort of the delegates; and to the Managers of the Historical Society for the use of their beautiful hall and the cheerful and painstaking manner in which they have made us feel at home in their commodious and convenient rooms; also to the management of the Virginia Hotel for their studious attention to all the needs arising from the occupation of their delightful apartments as headquarters, and their assiduous courtesies as our hosts.

*Resolved,* That especial thanks and congratulations are due Professor Wm. B. Chamberlain, of Chicago, and to the other

members of the Literary Committee, for the excellent programs of entertainment and instruction which they have provided. It is the conviction of your committee that the uniform high standard of excellence of all the papers, discussions and readings provided by them has never been surpassed at any convention in the history of the Association. We would also extend our thanks and appreciation to all who through the invitation of the Literary Committee so generously and gracefully enriched us by their services.

*Resolved*, That thanks, hearty thanks, many thanks, are due to Mr. and Mrs. John Farson, of Oak Park, Ill., for their graceful and generous hospitality extended during the reception of the evening of Tuesday, June 24. Can we ever forget the peaceful picture presented by that lantern lighted lawn, the charm of that spacious and magnificent home, the cordiality of our host and hostess, and the beauty and pleasantness which met us with inarticulate welcome on every side? Surely the memory of that Red Letter night will linger long with all who thrilled beneath the mellow glow of that charming scene; and will not the recollection of that "Pleasant Home" abide with each of us, an imperishable model of the "House Beautiful," and over its portal will there not ever be written in fancy the words of the Latin motto found inscribed above the entrance to a mansion in Pompeii—"Hic Habitat Felicitas"—and furnish eloquent suggestion of the happiness which dwells in a "Pleasant Home?"

*Resolved*, That we pledge ourselves anew to loyalty to the N. A. E., to the perpetuation of the highest in ideal and method in the art of expression, and to the maintenance of brotherhood and harmony in the prosecution of our common work.

Respectfully submitted,

JOHN P. SILVERNAIL,  
MARIE L. BRUOT,  
MIRIAM NELKE,

Committee.

Miss Mary Blood moved as an amendment to the foregoing that among those to whom thanks were due there be specifically mentioned by name, the Rev. Frederick E. Dewhurst, Rev. Jenkin Lloyd-Jones, Professor Graham Taylor, and Dr. Richard G. Moulton, Ph. D.

The suggestion was accepted, and the report as amended unanimously adopted.

The Ex-President then returned his cordial acknowledgments to the Committee on Resolutions for their encomium upon

his administration, and to the Nominating Committee for their magnanimous complimentary mention.

Adjourned.

### TREASURER'S REPORT—1901-1902.

#### RECEIPTS.

Received from Elizabeth Mansfield Irving, former treasurer, July 1, 1901 .....	\$546 12
Active members, renewals .....	296 10
New active members .....	114 00
Associate members, renewals .....	35 00
New Associate members .....	69 00
Day tickets convention week.....	90 50
Sale of reports .....	27 50
<b>Total .....</b>	<b>\$1178 22</b>

#### EXPENDITURES.

Cartage Treasurer's supplies .....	\$ 2 22
Balance Douglas A. Brown for transcribing proceedings 1901 Convention .....	85 00
Printing letter heads and envelopes .....	20 98
Printing letters to delinquents, first time.....	1 50
Printing letters to delinquents, second time, including all former reports .....	4 25
Printing Annual Report .....	238 27
Mailing Annual Report .....	20 03
Arranging and copying names for report, and stationery for same .....	3 25
Copying lists .....	1 00
Mary D. Manning, Extension Committee .....	40 30
William B. Chamberlain, Literary Committee .....	14 30
H. M. Soper, Ways and Means Committee.....	35 24
Door-keeper .....	9 00
Janitor service .....	10 00
Western Passenger Agent .....	10 00
Central Passenger Agent .....	10 50
E. M. Booth .....	2 00
H. G. Hawn, section work .....	2 15
Mary A. Blood .....	3 56
Virgil A. Pinkley .....	21 35
Cora M. Wheeler .....	6 48
Secretary's expense, postage .....	2 58



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Treasurer's expenses, postage, exchange, stationery, ex- press .....	28 17
Joseph Franklin .....	4 00
Douglas A. Brown, stenographer .....	40 00
Balance on hand .....	561 60

Total .....\$1178 29

Respectfully submitted,  
EMMA AUGUSTA GREELY, Treasurer.

Above account audited and found correct.

ED. A. OTT,  
MARY A. BLOOD,  
HENRY DICKSON,  
Auditing Committee.

REPORT OF CHAIRMAN OF BOARD OF TRUSTEES.

*To the National Association of Elocutionists :*

As Chairman of the Board of Trustees, I have the honor to submit the following report:

Buffalo Reports, 1901.

Number of volumes received .....	403
Sent to members .....	179
Sold .....	7
Number on hand.....	217

403 403

Reports on hand

DATE	PLACE	NO. PRINTED	ON HAND	BINDING	VALUE
1892	New York .....	700	438	273 Paper .....	\$136 50
				165 Cloth .....	165 00
1893	Chicago .....	1000	452	Paper .....	452 00
1894	Philadelphia .....	300	20	Paper .....	20 00
1895	Boston .....	400	147	Paper .....	147 00
1896	Detroit .....	400	138	Paper .....	138 00
1897	New York .....	500	85	Paper .....	85 00
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TWELFTH ANNUAL MEETING

HELD AT DENVER, COLORADO, JUNE 22 TO 27, 1903

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MARY PAYDEN

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F. F. MACKAY . . . . .	New York City.
EDWARD P. PERRY . . . . .	St. Louis, Mo.
CHANNING RUDD . . . . .	Washington, D. C.
MISS MARY A. BLOOD . . . . .	Chicago, Ill.
MISS CORA M. WHEELER . . . . .	Utica, N. Y.

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## WAYS AND MEANS COMMITTEE.

Franklin H. Sargent, Chairman	New York.
Mrs. Elizabeth R. Walton,	Washington, D. C.
Robert I. Fulton,	Delaware, Ohio.
Miss Miriam Nelke,	Provo, Utah
Edward A. Ott,	Chicago, Ill.
Channing Rudd,	Washington, D. C.
Livingston Barbour,	New Brunswick, N. J.

## LITERARY COMMITTEE.

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Miss Cora Marsland,	Emporia, Kan.
Miss Martea G. Powell,	Denver, Colo.
Miss Cora Wheeler,	Utica, N. Y.
Miss Emma A. Greeley,	Boston, Mass.
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Thomas C. Trueblood,	Ann Arbor, Mich.
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Miss Mary A. Blood,	Chicago, Ill.
Edward P. Perry,	St. Louis, Mo.
Mrs. Harriet A. Prunk,	Indianapolis, Ind.
Miss Laura Aldrich,	Cincinnati, Ohio.

## SPECIAL COMMITTEES.

## SECTION I.—METHODS OF TEACHING.

Miss Marie Ware Laughton,	. . . . .	Boston, Mass.
Miss Caroline B. LeRow,	. . . . .	New York City.
Mr. Robert I. Fulton,	. . . . .	Delaware, Ohio.

## SECTION II.—INTERPRETATION.

Mr. F. F. Mackay,	. . . . .	New York City.
Mme. Alberti,	. . . . .	New York City.
Miss Cora Marsland,	. . . . .	Emporia, Kansas.

## CREDENTIALS.

Mr. John P. Silvernail,	. . . . .	Theological Seminary, Rochester, N. Y.
Mrs. Edna Chaffee Noble,	. . . . .	Detroit, Mich.
Mrs. Elizabeth R. Walton,	. . . . .	Washington, D. C.

## EXTENSION COMMITTEE.

Mr. Henry M. Soper,	Bush Temple and Steinway Hall,	Chicago, Ill.
Mrs. Emma P. Hadley,	. . . . .	Somerville, Mass.
Miss Cora M. Wheeler,	. . . . .	5 Hobart St., Utica, N. Y.
Mrs. Elizabeth Mansfield Irving,	. . . . .	Toledo, Ohio.
Mrs. William Calvin Chilton,	. . . . .	Oxford, Miss.

## RESOLUTIONS ON INTERPRETATION.

Committee to be appointed at time of Convention.

## CONFERENCE WITH N. E. A.

Mr. Thomas C. Trueblood,	. . . . .	Ann Arbor, Mich.
Miss Laura Aldrich,	. . . . .	Cincinnati, Ohio.
Miss Marie L. Bruot,	. . . . .	Cleveland, Ohio.

## NECROLOGY.

To be appointed.

## PRONUNCIATION.

To be appointed.

# Constitution

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## ARTICLE I.—NAME.

This body shall be called the National Association of Elocutionists.

## ARTICLE II.—OBJECT.

To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship, by means of correspondence, conventions, and exchange of publications.

## ARTICLE III.—MEMBERSHIP.

*(Adopted July 2, 1897.)*

SECTION 1. *Active Membership.*—Any teacher of oratory, elocution, dramatic expression, or voice culture for speech, or any author of works upon these subjects, any public reader, public speaker or professional actor shall be eligible to Active Membership. But every applicant for Active Membership shall have a general education equivalent to graduation from an English High School, and, in addition, shall be graduated from some recognized school of elocution, oratory, expression or dramatic-art, or shall have had the equivalent training in private under a teacher of recognized ability; and, furthermore, shall have had at least two years of professional experience as artist or teacher subsequent to graduation or the completion of the equivalent private course.

SEC. 2. *Associate Membership.*—All persons not eligible to Active Membership (including students of subjects named in Section 1) shall be eligible to Associate Membership. Associate members shall not be entitled to vote or hold office, but shall enjoy all other privileges of membership.

**SEC. 3. *Honorary Membership.***—Persons of eminence in the profession, or such as may have rendered conspicuous service to the Association, may be elected to Honorary Membership.

**SEC. 4. *Membership Fee.***—The fee for Active or Associate Membership in the Association shall be \$3 for the first year, payable on application for membership, and \$2 for each succeeding year. Non-payment of dues for two successive years shall entail loss of membership in the Association.

**SEC. 5. *Election.***—Election, except in the case of Honorary Membership, shall be by the Board of Directors, upon recommendation by the Committee on Credentials. Honorary Members shall be elected by the whole body.

**SEC. 6. *Credentials.***—The Board of Directors of the Association shall elect from their number a Committee on Credentials, who shall determine the fitness of all applicants for admission. The first committee shall consist of three members, elected for one, two and three years respectively. The vacancy occurring each year shall be filled at each annual meeting by the election of a member for the full term of three years. In case of the inability of any member to serve out the term for which he was elected, the Board of Directors shall also elect a member for the unexpired portion thereof. The Committee on Credentials shall publish in the official organ of the Association from time to time a list of applicants recommended by them for membership, and shall post a complete list of the same in some conspicuous part of the hall of meeting at least twelve hours preceding the opening of the convention. Applications received later than the Saturday preceding the convention shall be referred to subsequent meetings of the Board of Directors; but in no case shall an applicant be elected without twelve hours' notice of his recommendation by posting the same. Any member having a valid objection to the admission of an applicant so posted shall have the privilege of a hearing thereupon before the Committee on Credentials. Pending election, the Committee on Credentials may instruct the doorkeeper to admit all applicants upon presentation of the Treasurer's receipt for membership dues.

**SEC. 7. *Appeal.***—Appeal from the action of the Committee on Credentials may be made to the Board of Directors, but from the action of the Board there can be no appeal.

## ARTICLE IV. OFFICERS.

There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors divided into three classes; Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors.

Seven directors shall be elected annually to fill places of the seven retiring.

## ARTICLE V.—MEETINGS.

The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

## ARTICLE VI.—SECTIONS.

The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special departments of study, which documents shall be forwarded to the Directors.

## ARTICLE VII.—ALTERATIONS.

Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall be given the Directors in writing.

## ARTICLE VIII.—NOTICE OF ALTERATION.

Any and all notices of alterations of, and amendments to, the Constitution, duly announced in *WERNER'S MAGAZINE* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming convention, as provided in Article VII. of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

## By-Laws

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1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Roberts's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of thirty-five members.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or rejection of new members. Unless a ballot is called for all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary.

6. *Papers.*—No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention. But this by-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished scientist or litterateur who may be invited by the Literary Committee to prepare an essay for the Association. The Literary Committee shall be accountable to the Board of Directors for all such invitations.

7. *Advertising*.—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

8. *Modification or Suspension of By-Laws*.—The above provision shall be modified or suspended only by a two-thirds vote at regular meetings.



## **The National Association of Elocutionists**

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The Convention was called to order in the Auditorium of Unity Church, on Monday, June 22, 1903, at 3 p. m., by President Henry Gaines Hawn.

MR. HAWN: It gives me great pleasure to stand before you and announce that the Twelfth Annual Convention of this Association is to be opened in a way that I hope will never be honored in the breach—the invocation of the Divine blessing. Rev. J. Monroe Markley will lead us in prayer.

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### **Prayer**

By REV. J. MONROE MARKLEY, OF DENVER, COLORADO.

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MR. HAWN: In our twelve years of existence we have never, it seems to me, opened a convention under such delightful auspices as to locality and as to personnel; and particularly are we fortunate in having something we never had before—(as the children say) a “truly” Governor, a live Governor, of a live State to address us, and to be followed by a live Mayor; and thus are we doubly blest. With pleasure I announce that we will hear from the Hon. James H. Peabody, Governor of the State of Colorado.

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### **Address of Welcome on Behalf of the State of Colorado**

GOVERNOR JAMES H. PEABODY, DENVER, COLORADO.

*Mr. President:*

I am very much gratified and pleased to have been the one selected to extend to the members of the National Association of Elocutionists the welcome of our people to your Twelfth Annual Convention, and so far as my command of

language—without extravagant hyperbole—goes, to express the genuine sincerity of such welcome.

We fully appreciate the compliment paid this city and State by selecting Denver for your meeting place, and hope that you will find our people kind and sociable, our climate genial and all that you expected, your surroundings so pleasant that you will wish to remain with us permanently, and your final verdict be, should you at length decide to leave us, that "Colorado is the best place on earth," and we trust that you will recommend an amendment to the history of creation to the effect that "upon the following day He took a portion from all the good things which He had heretofore created, and of that mass He made Colorado."

The hospitality of our people will be shown you in other ways than words, and we trust it will be so warm and generous as to force you to believe that we are your friends and to make you like us, even against your will.

The great purposes that have brought you hither are many, but we are not going to enumerate them, for we realize that your deliberations will result in definite advantage to your society, while we are willing to sit at your feet and learn, and are gratified with the opportunity of gaining knowledge from your stores of wisdom and experience.

In running over in my mind my few qualifications for the performance of this duty, I found but few subjects that I knew less about than elocution, and hunting through my library for some authentic treatise upon the subject, I found numerous text books upon music, rhetoric, oratory and gesture, but not one single volume on elocution.

Webster says that elocution is "oratorical or expressive delivery, including the graces of intonation and gesture." Music, we all know, means harmony, and oratory is the art of speaking with eloquence and force. These together, taken with gesture, which we use to enforce or emphasize an assertion, and we have the art of elocution, which combines the forces of music, oratory and gesture. These facts forced me to the conclusion that elocution was an art which was created, not acquired, and that these several instructive treatises were simply adjuncts given as polish to the real art.

Thomas Carlyle once said that "silence is the eternal duty of man," and that "England and America were going

to nothing but wind and tongue." Mr. Carlyle was a very wise man and worthy of our consideration, but I am convinced that he had in mind that class of people which possesses a good memory, powerful lungs, and a flowing tongue, and is thereby enabled to afflict the public with mouthfuls of wind, rather than the educated elocutionist of to-day, who, like Cicero, practices the art daily.

However, claiming neither the influence of the orator, nor the faculty of entertaining of the elocutionist, I had, for the time being, best confine my words to the subject of my discourse, namely, "Welcome."

Some time ago I read in "Harper's Magazine," an article written by Mr. Poultney Bigelow, entitled "Wrecked on the Shores of Japan," in which he said, descriptive of their meeting with the natives, "They came out to us, rubbing their hands upon their knees, and smiling, and then sending wind through their teeth, 'sooooo, sooooo,' to denote that we were welcome," and even at the risk of inflating our anatomy to uncomfortable proportions we will not change the direction of the wind.

A welcome, to be truly valued by the recipients, must be spontaneous, must be hearty, and should be genuine.

A young lady in one of our large cities had devoted much of her time to the education of the lower classes, and by her many acts of kindness had caused the children to become very much attached to her; so much so, that they were in the habit of bringing her small presents of fruits and wild flowers in token of their esteem. One morning a little ragamuffin astonished her by bringing a beautiful bunch of tube roses. While delighted with the flowers, she feared that the youngster had deprived himself of some of the necessities of life in order to procure them, and interrogated him concerning it. "Oh, no," replied the boy, "it was dead easy. I stole them at the funeral yesterday." We wish you, ladies and gentlemen, to understand that our welcome is neither stolen, nor a relic left over from some other function, but that it is the hearty, spontaneous outburst of the immediate present.

A delusion went abroad in this country a few years ago that this State only produced silver, and, like the product of Milwaukee, had made Colorado famous. But that was a great fallacy, for that great product was insignificant when compared with our gold, copper, iron, coal, sugar, agriculture and a hundred other kindred products and in-

dustries.' Our people are progressive, patriotic and generous, supporting most liberally our public institutions, both charitable and educational, and we sincerely hope that during the recesses of your convention you will find opportunity to visit some of them and familiarize yourselves with our progressiveness in those directions.

Now, kind friends, lest I weary you, I wish once again to express the sentiment of welcome our hearts extend to you, and to be fully characteristic of this cosmopolitan city, I trust that it will be imbued with the craftiness of the Yankee in avoiding all matters of discord; with the wit of the Irish, that drives dull care away; with the canniness of the Scotch, that embraces you with its genuineness; with the gentleness of the Scandinavian, that makes your every wish ours; with the suavity of the French, that provides for every luxury and entertainment; with the good fellowship of the German, that reaches the heart through the stomach, and with the fervidness of the Pole, for nothing less than all these things could adequately express the fullness of our welcome and the warmth and hospitality of our real feelings.

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MR. HAWN: The Honorable Mayor R. R. Wright will now welcome us on behalf of the City of Denver.

MAYOR WRIGHT.

*Mr. President, Ladies and Gentlemen:*

The Governor was telling you a story about a boy who stole flowers, but he said he hadn't stolen anything; his address was stolen, though—it was what I was going to say and now there is nothing left for me to say.

As I understand it, your organization numbers something like three hundred members, and our State organization, which was formed only one year ago, numbers now forty-five, and I believe that, by another year, they will number nearly one hundred.

This is the first time that your Convention has ever met west of the Mississippi River. I hope that you will be treated so well and will be so well pleased with your trip here that you will not only vote for the Convention to come back here next year, but you will vote to have it permanent, to meet here every year. The President of your local As-

sociation wrote me that she hoped you would have such a good time here that you would be willing and ready to come back and that you would say, when you left Denver, that you had had the best Convention you had ever had. I was told that, of the three hundred belonging to your Association, every one of them had secured tickets to come to Denver. I see they are not quite all here this afternoon. I suppose they are delayed down in Kansas by high water, but will be here to-morrow. I want to see you all, and I am going to try to be at the reception to-morrow night. I want to welcome you to Denver, the Queen City of the Plains, and I know that our people will treat you so that you will be glad you have come among us. I would not be surprised in a year's time to be walking along the street and have some of you ladies come up and speak to me, call me by name and ask:

"Do you remember when you first met me?"

I will say: "Of course; it was at the Convention."

You will say: "Well, I was so well pleased with Denver that when I got back home I could not rest contented until I had packed my bag and returned to Denver." I hope such may be the case.

I want to give you the keys of the city. I have no hesitancy in doing so; I know it will be all right; but, should any of you happen to stray down by the City Hall, please come up to my office on the first floor instead of working down around underneath me in the jail. I will take you to jail and show you through, but I want you to come to my office first.

I thank you.

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MR. HAWN: Chancellor Henry A. Buchtel, of the Denver University, will now speak to us in behalf of the educators of Denver and Colorado.

CHANCELLOR BUCHEL

*Mr. President, Ladies and Gentlemen:*

I am glad to have the privilege of speaking a word of welcome to you, the members of the National Association of Elocutionists, in the name of the men and women who serve the public as teachers in our schools and colleges and universities. Your art has a vital relation to the whole work of education. It is your business to train youth in self-com-

mand, in what we call "naturalness;" and yet it seems like a paradox to describe the training which you give as training in the art of naturalness; yet, that is exactly what it is. The naturalness with which you begin your training is awkwardness for the most part, and it is your business to develop self-command and such a capacity to use one's powers that they will have that fine, artistic development which we call naturalness.

And then, it is your business to train others in the art of interpretation of literature. I don't know why, but we know it has been a fact, it took such a long time to come to a right appreciation of the value of your art, unless we should say that it grows out of another fact, that we had for a long time a natural resistance, indeed, a positive hostility, against everything that goes under the name of art. You know that, for a long time, here in our own country, there was a feeling of hostility against everything which we now recognize as having its value; everything that the æsthetic nature craved was regarded as being wicked; so we had that hostility to everything that went under the name of art. Now we recognize that part of the inheritance of the human race is appreciation of the beautiful, and so there is now a recognition of the value of art, the value of the cultivation of the æsthetic nature precisely as of the spiritual, mental or physical nature. So we have come now to feel, to a great extent, a right appreciation of the great art which you teach; and as time goes on there will be, of course, a still larger and larger appreciation of the work which you do. There naturally will come out of Conventions like this and out of the training which you give, some great benefit to the whole population. It seems to me that one of the great benefits that will come will be a sort of homogeneity of language, so that we shall be educated out of the provincialisms that are characteristic of every people. Your Conventions and your training will naturally give to the New Englander a tendency to give up one of his jugs of "r's" to the New Yorker and one to the Southerner. The New Yorker, you know, has no "r's" at all, and the Southerner has none at all. The New Englander has got all the "r's" and goes around with three jugs of them under his coat.

In giving Riley readings around New York City, I used to call the attention of the New Yorkers to the fact that he was the poet of the common people, and that it was quite

right for the common man to have a poet to glorify him. The common man has a fashion of eliding certain letters—this elision is a universal phase. The farmer never has any "g" at the end of a word; it is never haying-time with him, but "hayin' time." He never owned a mowing machine; it is a "mowin' machine." When the farmer wants to say that:

"The summer winds are sniffing 'round the blooming locust tree;"

he says:

"The summer winds is sniffin' 'round the bloomin' locust tree."

When I called the attention of New Yorkers to this idiosyncrasy of the farmer, they were much amused; but, at the same time, in going around among the High Schools, I heard young people there talking about "Octobah" and "Novembah;" the name of the City was "New Yawk"—there is no "r" in the New Yorker's speech. There is no "r" in the Southerner's speech. So I say there will naturally come to be an accurate English spoken in all the country, from the work which is done by your great art.

Then, I think another definite contribution which you make to the life of our times is the fact that your work stimulates interest in humor. You know there has never been any great nation in history that had such an appreciation of humor as this nation, and I am disposed to say that it grows out of the fact that we have a composite life here. I do not think it originates in New England more than in Old England; or south of Mason and Dixon's line any more than in Germany; nor in the West any more than in Scandinavia; but simply out of the fact that we have here a composite life; people are brought together here from everywhere, and this gives us a kind of nimbleness of wit, so that we have a real appreciation of humor as a nation, in our play and in our work, and you help to develop it. Our English cousins have no appreciation of humor; after they have been here forty-eight hours they have, but not before. I had an experience abroad in 1884, in a stylish apartment house near the British Museum. I met a crowd of Americans and asked them if they would like to hear a story that was going the rounds of the funny papers when I came away from home.

"Yes! Yes!" they said. "Tell it!"

Well, I told it, and the story is this: There was a

crowded street car in a city—"Seeing Denver Car," I suppose. An elderly gentleman steps in and looks anxiously around for a place to sit down, but every seat is filled. He looks at a boy in a corner, who has a good place, and says to him: "My lad, what would you do if your old father should step into this car?" The boy replied, as quick as lightning: "You bet your sweet life I'd light out. I don't ride in no car with no ghost!" (Laughter.) My American friends saw the point and laughed, but the English ones said: "What does it mean?" I made a diagram:

"Bet your sweet life" is an American phrase which means: "You may be very certain it is true."

"I would light out" means: "I would instantly flee the car."

"Because I don't ride in no car with no ghost"—that refers to the fact that the boy's father was dead. The English people said: "Oh, but you didn't tell us that the boy's father was dead!" (Laughter.)

In our country you don't need to make a diagram; there you do.

You come upon humor here in most unexpected places; as in the New England town where the minister drove tandem to church. The whole parish was scandalized; they gossiped about it for months; they never heard a word of the minister's sermons for thinking of the wickedness of his driving tandem. Finally, a committee of two deacons was appointed to wait upon the minister and labor with him. But the minister insisted that he could not see a particle of difference; he said: "You drive to church with your horses side by side, and I with one ahead of the other." "You can't see that it makes any difference?" exclaimed a deacon. "Why, it makes all the difference in the world. This morning, for instance, you opened service and said: Let us pray; and you put your hands up, side by side as we do when we pray and as we drive our horses." (Gesture of folded, praying hands.) "Now, what would people say if you should put up your hands as you drive your horses?" (Thumb to nose, hands tandem.)

And so I say, one of the things that comes out of your work is this development of interest in humor which is characteristic of our life and should be cultivated. One of the beautiful features of our life here in America is that our whole life swims in delicious humor.

The Chairman announced that a live Governor and a



live Mayor would be here to speak to you; he did not say anything about me; the intimation naturally was that I was a dead one. But I think that my life with the students—and you know that one of the delightful things about a body of students is their full enjoyment of life—makes it very difficult even for a very venerable gentleman like myself to be anything but good-natured and good-humored, when surrounded by this fresh, bright young life.

Now, you noticed, in the speeches of the Governor and Mayor that we are all very modest here in Denver—shy, timid—don't think much of our town, and all that we are curious to understand is how any one can ever be delighted with it. You have noticed that already, and it will be still more impressed upon your minds before you go away. I am sure you will have a good time here. You cannot stop any one on the streets that will not be glad to tell you anything they know, and if they don't know, they will have all the airs and manner of knowing it, so you can get information from anybody.

Of course, you will go and see the State House, a building that has not a dishonest stone in it. That is a great thing to say of a public building, but there is not a dishonest stone in that building. So you will go to see the State House; you will go to the City Hall to see the Mayor, but when you go down there, don't go in the "hurry-up wagon" to call on him personally.

At the University we have one extraordinary attraction. There is no educational institution at this level—one mile above the level of the sea—that has such astronomical outfit and advantages. Our glass is a twenty-inch one. The glass of the Harvard telescope is a fifteen-inch glass. There is no other spot on this planet at this level—a mile above the level of the sea—1400 feet higher than Mt. Hamilton, where the Lick Observatory is situated. And we will go ahead of Harvard University right on what they say they got in Jamaica through a five-inch glass. They say they got more in Jamaica through a five-inch glass than at Cambridge through a fifteen-inch one—the size of theirs; or a fourteen-inch (the size of the Yerkes glass at the Chicago University). They reason that the fundamental thing is light. Now, what sort of a tribute is that to a twenty-inch glass under skies like ours? So, when we are working in the same ground with other astronomical stations, we can do more; as the account came out in the *Berliner Jahrbuch*,

the greatest publication in this line of work, it was shown that we do more work than any two other astronomical stations in the world, because we have such remarkable skies.

Dr. Howe will be away two days but will be back by Thursday night. If you desire to come out Thursday, Friday or Saturday night, we will be very delighted to give you an evening at the University, and would be pleased to have that privilege.

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President Henry Gaines Hawn then delivered the following address:

With the many and often arduous duties which fall to the share of the presiding officer of a National Association of Elocutionists there is one blessed perquisite, one great privilege, that I now hope to enjoy to the fullest extent, and that is, to talk for an unlimited time and with no response from you. I am the only man in the Association whom you cannot "answer back." I hope this paper I hold does not frighten you. I have not written an address; I shall simply talk to you, but this paper contains seven-hundred-odd heads of things I want to talk about.

My ambition is for this Convention to go down in our annals as the *Working Convention* I stand here to help you to carry on and to ask you to help me carry on arduous, painstaking instruction. Work! Let it be the motto of this meeting. So I shall get to work at once by giving you my personal opinion of matters elocutionary in general. I shall thus set you an example by a form of speech which I beg you to emulate; do not avoid the use of the personal pronoun; I beg of you to get up and say "I, I, I," again and yet again. It is my privilege to acknowledge my indebtedness to many a little woman teacher from off in the mountain fastnesses, who, at these Conventions, has taught me many a good thing, many a truth that would otherwise have escaped my notice, by standing up and saying: "My experience has been thus and so," or "I think thus and so." The editorial "we" is always a subterfuge, and is but a mask that never conceals. Some of us have come thousands, many have come hundreds of miles to learn—to learn—and yet again, to learn! I don't want this Convention to degenerate into a social meeting nor yet into a mutual admiration society. Many good things have been promised you on the program which we shall attempt to carry out to the letter.

I happen to be from both New York and Alabama, but I will try to give you a few "r's," and, better still, a long "u" in "New York." (Laughter.)

I want to take for the text of my talk this afternoon a quotation from Legouvè, the great French academician and dramatist, and, better than all that, the great French teacher, Ernest Legouvè; he says this—I think I can quote him exactly: "Many doubt that elocution is an art. I, after thirty years' experience and investigation, declare unhesitatingly that it is an art, a real art, as difficult as real and as useful as difficult." What I want to say was summed up in the very happy coupling of words which the very much alive and alert Chancellor used. We want to get the connection between this art of ours and education in general. I deny in toto that this art of ours deals primarily with public speaking in any form. It is true that we are gaining an appreciation throughout the land, throughout the world, and, I may say, in a very dignified way, but we can, I am sure, hurry that appreciation by our work here and our self-appraisalment. "It is in ourselves that we are thus and so," and I maintain that, outside of the advance we are conscious of as a profession, as a cult, there are certain things we must face. Throughout the land we are still spoken of, thought of, written of, as being a band of entertainers, simply and purely. Now, let us face this accusation. All the talk and all the writing of the older elocutionists who decried this state of things have helped us very little. Murdoch said in his book, "The Art of Reading," that "It seems the trend of elocutionary training is to make poor amateur *actors* rather than good *readers*."

And so to-day we are spoken of and thought of as a band of people who get up and recite pieces. Now, the reciting of any kind of literature, reading from the written or printed page, accompanied or unaccompanied by gesture, is perfectly legitimate and recognized art, but forms only one manifestation of this broad art of ours, and if I can encourage you this afternoon by calling your attention to the real connection between oral language and life and education I shall consider myself most happy. The connection, I think, is this—and if I repeat myself, bear in mind that one man has but one message and the truth will stand reiteration—here is the connection between spoken and written discourse; the human being must have been cycles of years a speaking animal, using oral sounds to convey ideas,

before he was a writing animal. Even to-day, when we read this definition of a word in our text-books—"A word is the picture of an idea," we know that that is not quite the truth; it is but a picture of a sound, which, in its turn, stands for an idea. I have never yet met a fair-minded man or woman who did not have to confess that, when looking at the words, with eyes on the printed page, he or she was reading in a sort of mental elocution. Pronounce the word and you use a double process, likewise you use mental inflection, you use mental emphasis.

To quote a thing I said last year, from Ruskin, "I do not talk to my friend in India, because he is too far away; I send him my written voice."

What is literature then but fossilized or imbedded tone? Now, the teaching or training a man to read orally, semi-occasionally, is the only scientific method of training him always to read mentally, in the secret of his closet.

Take now the matter of pause. Miss Caroline B. Le Row, teacher for many years in the Brooklyn High School for Girls, says that "the pause is salvation for both reader and auditor." Yet I, in my experience, stand here to say that only a very few who have not been trained along the technical sides of this art understand even the correct use of pause in the art of reading.

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Now, about this word "naturalness," which is very much abused, right in the ranks of our art, too. I deny that the man who talks his own language in his own way is necessarily artistic or expressive. In fact, the human infant is born with senses which train themselves by what may be called the natural law of adjustment. The eye trains itself, the ear trains itself, touch, smell, all train themselves, but no human being is born with the function of speech; that is taught him from the outside and always by the imitative method. They say a child learns spoken language so much more quickly from the mother than from the father, because not only the example is set of sounds for the ear but it sees and catches and tries to imitate the actual motion of the lips, thus: "Ma-ma, Pa-pa!" (showing motion of lips). Had we each been placed in different environments at birth, French, Italian, or what not, the particular speech would have been our so-called mother tongue.

All of this means that speech is always taught the human being from the outside. You cannot avoid that conclusion. If that is the case, why leave it to the stable or the kitchen? Why not have it taught with full consciousness.

All educators, I believe, and all critics, admit that a race or nation is placed in the scale of civilization according to the development of its language; and so is the individual. There is no other one way in which we bespeak or misbespeak ourselves as in the use of our vernacular. If a man talks a little ungrammatically we call him totally illiterate, perhaps because he says: "I seen it." We judge quickly and often erroneously—notice the "r," please—but, as we pass, like ships in the night, we appraise each other socially and in every way by the use of our mother tongue in speech. That is worthy of our consideration for our boys and girls whom we want to place in life.

I have had delightful experiences along this line; this is a story of one of them: My door-bell rang late at night; a rough-looking man stood before me, a day-laborer, with shifting gait and gaze. He said: "I want to study elocution." I said: "Yes; why?" "Well, I am a ticket-chopper on the Third Avenue Elevated Railroad, New York City. I am ambitious. I never had any education and I am too tired after my day's work to go to night-school. I have listened to people as I chop tickets, and I can tell the mere man and woman"—as he put it—"from the lady and gentleman, instantly, by their way of talking." *Their way of talking*—notice, their mode of address. When I said to the man: "It is an expensive art, taken individually; do you care to join a class?" he said: "Oh, no; I don't know enough for that." That man is my student to-day; he is learning. He is not satisfied without trying to catch every sound; he will repeat it and work upon it. He is learning not only gradually but thoroughly as he goes along; and says that it *tells* in his business. He is no longer a ticket-chopper, but has been taken into the office. At the Knights of Pythias Lodge of which he is a member he is called upon to read and expound the ritual, as he has the gift of speech and has learned to express himself.

Again, a banker of New York City comes to me twice a week. (I am giving you my personal experiences to be such help to you as they may be). He said: "I have been hunting all around the city to find some one to teach me what I want. I don't want to be a dramatic reciter; I don't

care to say parlor pieces. I want to come up here every Friday and Monday afternoons and read the editorials from the New York Sun, and have you tell me what is the matter with my reading English. He was a man who said "war-rumth" for warmth; he was president of a bank yet he called coin "curn"; could not get the "oi" sound—"turl" for toil, "curl" for coil, "burl" for boil, &c. This, then, is another legitimate manifestation of this art; the mere training of a man for everyday speech in everyday life.

Another peculiar truth has been brought home to me—the fundamental matter in speaking the mother-tongue is tone-production; it is not syllabification of a word, nor accent—not at all. We quibble so much upon small matters of that kind, whereas the tone of the voice in which the words are uttered is the controlling influence. For instance, there is scarcely a sound of any bird, animal or beast of burden which we humans do not reproduce in our everyday speech, unfortunately. And this not always among the uncultivated only—not at all. I suppose you all know the woman, educated, gifted perhaps, who speaks in this manner: "Conductor, does this car go to Pike's Peak?" (Speaking in sharp, squawking voice). You recognize the sound—like the macaw—the parrot tone.

Again, we sometimes appear to forget that the human voice seems to be made up of sound and tone. All tone is sound, but all sound is not tone; sound is the general term. Human speech is made up of combined sounds and tones.

It should be a simple matter to teach ordinary voice-production. There are only three things requisite—correct tone-placing or focusing; correct control of breath, neither more nor less than you use; and third, correct tone-shaping.

This is one of my negative creeds—I do not believe in the training of the voice as voice. I may go further and say neither do I believe very heartily—only in a half-hearted way—in the use of the voice as voice in interpretation. Who wants to listen merely to some one's voice? I have in mind a very much advertised reader who is spoken of in New York City as "the singing reader." He may not be conscious of it, but the impression he gives is "Listen to the beautiful tones of my voice"; thereby detracting from the thought, the meaning of his subject.

If the human voice is made up of sound and tone, we should recognize at once that its properties are only those which pertain to acoustics. These elements are time, pitch,

stress, volume, quality, and every one who speaks, *nolens volens*, uses these five elements. Now, does this mean that I am to train you and you are to develop your voice so as to talk just as I do? Not at all. On the contrary, it means that there is a certain standard of excellence and perfection that we must recognize and encourage. I know that there are men and women—and I will say perhaps men more than women—who negative their influence very largely by the incorrect adjustment of these five elements of tone. For instance, many a man, not really effeminate, uses too high a pitch of voice, which suggests a want of sincerity or of masculine stamina. It is no uncommon thing to find a woman who cannot lower her voice to make a didactic statement. A woman in Harper's publishing house comes to me and says: "I don't want to study elocution, but I want to know what is the matter with my voice; I must find some way of speaking so that I can be obeyed. Even the call-boys don't pay any attention to me." And she spoke with a supplicating tone, an unfinished inflection in every sentence. I could imagine her saying to a call-boy: "Here, take this downstairs" (finishing sentence with rising inflection); the tone so unimpressive, so impersonal, that the call-boy would be in no hurry to take her message.

Another woman says: "Why do I offend my best friends so continually?" My answer, after her first sentence, was: "You use a patronizing, suave tone in everything you say, a tone of condescension, which is very unpleasant."

In the speaking voice, even for everyday use, there is a correct adjustment and combination of these elements of time, pitch, stress, volume and quality. Thus, the training of a human being, with a full consciousness of such training, to employ these elements is, in itself, another most important manifestation of our art.

The dictionaries cannot teach us how to pronounce a word. There is no diacritical mark invented which carries to the ear, through the eye, an exact sound to the reader. A recent Congress of Educators in Continental Europe has decreed that all teaching of language must and shall be oral, written language being a mere attempt to suggest to the mind oral sounds of language itself.

Now, therefore, if the dramatic recitation is in no sense a large part of our art, I ask you to help me stem this current of opinion, which even now seems to meet us on all sides, from the north, south, east and west, that we are,

primarily, entertainers. Entertainment, in all of its forms, is legitimate; but you will recall the old saying, "It is a tendency . . . race to despise those who merely entertain it." It may not be a palatable truth for some of us, who are not here. Of course, those here are mostly educators. . . . There are many people in this professional work of ours who seem to convey the impression, by non-attendance, that they don't need the service of this organization. I know at least one or two men and woman now absent who, if they would attend these conventions, would very much improve themselves and their students. For one, two and three students to come to me in one year and recite from "Pauline Pavlona," where the lover says:

Just think! To-night of all nights,  
My suit in the courts against  
Ossip Leminoff at end,  
The old wrongs righted.

and then, as they said:

I stooped to taste the sweetest cup,

When three graduated students, from the same institution, stooped at that point in the recitation and drank out of a tin dipper (gesture of so stooping to drink), then I say the man who has taught them needs this Association and needs it badly. Here is a case where a beautiful, figurative meaning of the poet is debased by being made physical and literal. If but one student from an institution had done that, I should say: "You were not taught that in any legitimate school;" but when three come and drink from that tin dipper, then I know it has been taught.

Now, are we quite honest with those who come to us to study this art? Do we recognize the fact that to be a public reader is a matter of temperament, a matter of birth, that no art can supply? I stand here to say that I do not believe I could, in twenty years, train more than one out of one hundred students of mine for the dramatic readers' platform. For instance, a woman brings her daughter to me, says she has graduated from this school or that, and now she must earn her livelihood, and she wants to know: "How long will it be before my daughter will be an artist?" "Eternity!" I am bound to say, although it is a painful truth. "Madam, your daughter has neither voice, nor action, nor physique"—I feel like saying, "nor brain," but that would be uncalled for—"there is not one sign that she is fitted for this dramatic career."



I contend for another negative creed or negative form of creed. I do not believe that dramatic ability is proportionate to the intellectuality of the interpreter. I know men and women of undoubted intellect and education who could not interpret, emotionally, "beans."

I stand here to criticise most authors' readings as public impertinences. Did not Major Pond tell us that Matthew Arnold thought the best work of his life was his lecture tour in America? He delivered 300 lectures, but in no one could he be heard beyond the third row. He did not have even the common mechanical use of voice for interpretation. And so with teachers of literature in colleges; I do not know how you were taught it; I was by pulling the flower to pieces and then it was all gone. We analyzed, committed by rote the birthday of the man, the gossip about the number of wives he had, the things he wrote, chit-chat and scandal about him. This was in days of old, of course. I never had a man yet who attempted to make me get for myself the message that an author had put his heart in.

So there is another great, broad field for you—teach authors to read. Study more! I want you to study more, to become teachers of literature, actual interpreters of it. I could take you to men occupying Chairs of Literature in our largest colleges; one of them stands by his desk and goes like a pendulum, swinging from side to side (illustrating by motion of body) and never lifting his eyes from his paper. He will tear a poem to pieces and say that Browning meant this or that; he knows all about it, but he can give no variety or life to one line of the poem. "The letter destroyeth but the spirit maketh alive." Take the spirit from some literature and what is it?

I want to outline the proper theory of teaching, from my standpoint. We have a science and an art of elocution. Science means the known part; the very word gives you that—the known part, the part that is invariable and universal. These five elements go to the making up of the science—enunciation, pronunciation, pause, emphasis and inflection. These five elements can be taught to any normal man or woman, but their employment gives you nothing but grammatical meanings; they never touch the spirit. When you are through you simply know, "My sentence is subdivided thus: here is the subject, there the predicate or object," &c. Mere grammatical analysis! But a great part of human speech is not verbal language; it is a natural

language which consists of these other elements; time, pitch, stress and volume, and quality of voice particularly. Half the meanings, in everyday life, are not conveyed by the use of words. You can test this before school children by saying: "It is going to rain to-day;" (expressionless voice); a mere grammatical fact. "It is going to rain to-day" (regretful voice). Ask the children what you have said. They will not say that you have said "it is going to rain;" they will instantly respond that "you don't want it to rain." They catch the emotional fact first. Again, you say, "It is going to rain to-day!" (rejoicing voice). They will tell you "you are glad it is going to rain;" you may contend you did not say that; but you did; it was in the tones, not in the words. We make and mar our relationships in life by the tones we use; you offend, not by the words you use, but by that querulous, fault-finding tone, or please by the kindly, pleasant one. And that can be taught. The mother tries to teach that to her boy when he says: "Pass the butter." She withholds the butter and says: "If—what?" Does she just want him to say the word "please"? He knows the word "please." She wants the morality, the emotion of courtesy and kindness back of the word "please," and she insists upon it. Ordinarily, he says it, though there is a story of a boy whose mother said to him "If—what?" and he said: "If you can reach it;" which avoided the morality altogether, as boys will.

I do not believe everybody can be taught to interpret everything—another negative creed of mine—but they can be taught to read to and for themselves. As a profession, we do not show much gumption sometimes. ("Gumption" is a good old English word.) Imagine the manager of a New York City theater employing me to play fourteen-year-old Juliet! They use some idea of physical adjustment, not mere recitation or interpretation of the lines. When I see, sometimes, in the streets of our great cities a "Dramatic Recital" announcement, I must confess that I am a little afraid to go to it, because I may find a man or woman of any age, size, shape or weight, trying to pass an evening's time, not merely delivering a reading from a printed page in a suggestive way, but trying to impersonate, fully and completely, as an actor would, any kind of character—always inartistically and always a failure.

Now, if you ask me why poor music, poor painting, poor sculpture, any other poor art, is not vilified and spewed

from the public mouth as is poor elocution, it is because the layman—the great majority of people—has not in his possession standards of measurement by which to gauge or appraise a poor piece of music; if the rhythm is there, there is some merit in it to him; and so with other arts. But I maintain that frequently an audience of coalheavers can detect the wrong, untrue and false in human speech and in the portraying of human emotions. It is for that reason that we so frequently give offence.

I do not believe that gesture should be taught as gesture, disconnected with thought. Ten years ago, Edgar Werner said in the preface to a book called "Actors and Acting,"—I believe it was by Alfred Ayers—"There seems to be a perfect deluge or epidemic of physical culture."

"Spiritual interpretation of thought and emotion should be the handmaiden and not the mistress of art."

I have never yet found the man or woman trained to make gestures by any exercise of gesture, any kind of movement, curvilinear, rectilinear, who could seem to fit said gestures into his text. I have never seen it; some of you may have. There is a great service here for the man or woman who will write a text-book giving quotations from literature calling for the use of gesture by intellectual and emotional methods of interpretation. I think there is no awkwardness so great as conscious grace. I do not believe dramatic utterance in any form an essential or desirable feature of individual culture.

How do you expect people in great communities, so anxious for everything in the way of betterment, to come to us if they think we are teaching only dramatic utterance or public speaking? We cannot expect to draw them to us by saying we will train them for public speech, to train all of them to go out and be public entertainers, public speakers and readers; because we must honestly confess that there is no field for it. I have spent considerable time in Lyceum Bureaus of New York City, and looking through my mail, I find some man wants a trombonist, a skirt-dancer, etc., but they often go out of their way to say: "Don't send any elocutionists." And why? Nothing so holds the heart of an audience, nothing so pleases and focuses it as a vital interpretation of literature; I know no greater career for the man or woman who can do it; who can stand up and take the masterpieces of thought and emotion and interpret them fully to an audience; but

this is a matter of gift and temperament, not merely of intellect and still less of mere study.

Now, after so much destructive work, how about the constructive? I am determined, so far as I can, to make this a constructive Convention. I have already pointed out to you the great desideratum of training the individual in the use of his mother-tongue for everyday life; surely a great boon for him and a privilege for us who attempt to teach it. We have an art which, in its proper application, means, on a physical plane, cultivation and control of the human voice.

Development of lung power, correct carriage of the frame, a good presence, ease of manner, and—what few possess—possession of self (quite a different thing from self-possession) and ear training.

On the mental side our art claims quickness of memory, the cultivation of a retentive memory, the extending of the vocabulary, the learning of nice differentiations in speech, and a quick appreciation of literary values.

Now, on the spiritual side; for if any art does not enter on the spiritual domain it is not a great art. What does it for the spiritual man? Of all arts ours is the very key, which gives a man the great power of unlocking for himself—for himself—now, there is the secret!—the study of this art for self-culture, not for public utterance—the power of unlocking for himself, in the secret of his closet, the great underlying truths of literature. Many an educated man says to me, "I think Browning is all doggerel." The Dean of a great school said to me, "I make nothing of it;" he happens to be of a non-emotional temperament and he reads only for grammatical construction. You know that poem of Browning's, "In a Laboratory." The jealous wife goes to the old alchemist and asks him for poison for her rival, and then she says:

But a light, a pastile and——

The Dean asked a perfectly legitimate question—"How could she fall dead without her feet and her hands and her breast?" The meaning is brought out only by careful consideration of the emotion. "Her hands, and her feet, and her breast;" they are evidently points which have won the favor of the lover, and therefore fill the wife with malicious envy toward her, hence the sneer. Not to go any further, the meaning itself is found not in the words at all, but in the emotion. That is where Shakespeare is so great a psycholo-

gist. He makes Brutus say to Cassius: "Away, slight man!" and Cassius replies "Is't possible?" Why? Because under a stress of great emotion we have no words; we are choked. Shakespeare knew that; so he makes the man say, between clenched jaws and teeth, choking with towering indignation:— Well, I shan't say it, but you know. The ordinary school-boy reads it "Away, slight man!" and makes Cassius say: "Is it possible?" (mild tone) which is as if Brutus had said to him: "It is going to rain."

So before a man can claim to be a man of culture he must have training in the art of reading. From the time he enters our college-doors he should be trained to do for himself mental reading, spiritual reading. Does that mean that I would suggest the training of every one in college to be a dramatic reader? No; not at all.

Another clause of my negative creed:

I do not believe that bodily responsiveness is in any way related to flexibility of body. That may be rather startling to some of you. I am tired of having the matter of temperament put in the background. An Irish cook with a soul in her and a big heart in her breast can respond to the cut of a child's finger with more expression of sentiment and feeling than a woman so flexible that she is like a meal-bag—an empty meal-bag—would show at a death in the family. It is a matter of temperament, and I wonder where the dictum originated that responsiveness of the body to emotion is in proportion to its flexibility. Why should not the reverse be true? In the second place, if it were true, there is no emotion to respond to in this art of dramatic delivery. This seems to be said only of our particular art and there is a great deal of nonsense about it. I never heard of a man teaching the piano who set up to *be* a piano in order to play one, or a man's claiming to be a donkey in order to paint or draw one. Yet *we* constantly say: "Leave that to feeling."

A great actress of the French stage, Thelma, played Medea and she brought her audience to tears; she cried herself all the time. Her friends, and her critics even, praised that as the climax of her dramatic attainment. They said to her: "I am sure you must have imagined yourself Medea." "Not at all," she said. "But you were really moved; you were weeping yourself; why were you doing that?" "It was my voice." "Your voice?" "Yes." I could talk utter doggerel and nonsense but, if you have souls, make you cry if I did as the organist does when he

draws out his tremolo stop and keep it on. It surely is not necessary to be a villain to play one, nor to feel murderous when playing the murderer. This is an art form filled with technique; some can attain it; others cannot, because it is largely a matter of temperament.

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Now, as I told you before, you cannot answer me, you cannot possibly "talk back." You have put the gavel in my hand.

A regular feast awaits us upon our program. The hard work of this convention has been done by other officers than myself. Many duties and much hard work have fallen, in the first place, upon the Chairman of our Literary Committee, Mrs. Frances C. Carter, of New York City. The work falls also on the Secretary and Treasurer. These three carry on the work of the Association rather than the President. But if anything is amiss with this program, it is purely my fault, because I am introducing a great many revolutionary things in it, upon my own dictum. I promised you a new feature that has been tried in the New York Association—reading for criticism; any one in this Association, or any one in this hall, will be privileged to step to the platform and recite a selection, prose or poetry, dramatic or otherwise, not exceeding five minutes. The criticism is not open to the house but is to be by an invited committee of three, the committee being invited, of course, by the interpreter. I hinted last year at a pronouncing match; I shall be glad if you will get up one; there is none on the program. Being from both New York and Alabama, I shall, of course, take my seat very early in the game.

Again, please say frankly, "*I think thus and so,*" Use the pronoun "*I.*" Say "*I have had this experience—I think so.*" It is the only way we can arrive at truth.

One other thought:—I maintain that this Association has done this, if no more, (I think it has done a great deal more)—it has brought together for twelve years now, a little band of earnest, thinking people, who have preached and taught their doctrines until we have now eleven printed Annual Reports, and I want to say that, having lately inherited Francis T. Russell's elocutionary library, the most valuable work in it, that I know of, on elocutionary art is found in the New York Reports of this Association. Those who have not yet secured them should get and study

them. Sometimes some of us have said foolish things which have been caught and reported by our stenographer, but on the whole our sayings will pass muster; we can winnow the wheat from the chaff and find the reports an invaluable wellspring of elocutionary lore. Any one who has not secured them had better do so before they are gone. We will hear later a report of the number on hand.

Now I have not said even half of what I wanted to say, but shall leave the rest to your own discussions.

## **Monday Evening**

HENRY GAINES HAWN PRESIDING

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Vocal Solo,  
MISS ANNA ETHELYN READ, Chicago

Recital, "A Singular Life," Elizabeth Stuart Phelps,  
ADRIAN M. NEWENS, Iowa State College, Ames, Ia.

Tenor Solo,  
PROF. EMIL TIFERRO, Denver

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## **Session of the Main Body**

Tuesday, June 23, 1903, 9 a. m.

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THE PRESIDENT IN THE CHAIR

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### **"WHAT IS THE RELATION OF PHYSICAL CULTURE TO GESTURE?"**

Hegel says, "My body is the medium through which I communicate with the outward world. If I would realize my intention I must make myself capable of rendering this subjectivity into outward objectivity. My body is not naturally fitting for this; it conforms only to the physical life; the organic and physical impulses are not yet the results of the promptings of my spirit. My body must first be trained for such service."

The first aim of Physical Culture is health, but there is another purpose and that is *skill* in using the muscles of the body. Elocution means vocal expression, yet it is so closely connected with action that it is impossible to separate them. We know that in order to express our thoughts, both voice and body must be trained to respond to the mind, that the first step is to establish a well-ordered communication between the within and the without. To make the voice and body responsive to the thought and obedient to the will the muscles must be trained to harmonious action until



they can express what we wish, acting in unison with one another.

The thoughts originate in the brain, the brain acts upon the nerves, the nerves act upon the muscles, and the muscles upon the bones; but of what use are the thoughts if the muscles refuse to convey them? and this is the object of Physical Culture.

Mr. Franklin Sargent says: "Take a single muscle and seek what it can do in its resultant uses of expression. It is relaxed in receptive repose, it expands with passion, it contracts with nervous intent of thought. It bends affectionately toward or disaffectionately from the object or person. It changes its very texture under the will of man. It twists itself into innumerable complexities of motion, each nicely adjusted to its special emotion. It represents every line and curve of form, embodying to the eye of the beholder living pictures of each curvature of thought. It expels the blood and pales in condition of fearful emotions; and with the return of courageous spirit it fills itself with the warm, red current; and in between all these are the more normal positions, so subtle with their infinite gradations between the balancing extremes. The motions pass in rhythm through the body, beating and inflecting their melodic changes. And through all, in the trained body of the expressionist, shines a perfection of harmonious motion, form and time, that nothing else existing can equal in its mimetic, logical and musical significance; an infinity of power that the poorest elocutionist knows more about than any other professional scientist—he the physician or physicist—a range of note between the half-tones of a piano or violin, greater and demanding more knowledge and skill than the musician ever dreamed of."

The first thing I do when a pupil comes for work is to teach the standing position—or the military position without the rigidity of such. The proper standing position places all the vital organs in harmonious relation with each other. The first lesson to be learned is control of self, by getting the proper poise or balance of the body; then we give stretching movements of the arms—the change of weight in the limbs calling attention to the centres, shoulders and hips; and without saying anything about law, we are thus giving them the great one of "strength at the centre, freedom at the surface"—then waist and neck movements, then transition of poise, etc. I may not give them

in just this order, nor do I give very much time at *each* lesson to physical exercises; but it is "here a little and there a little," and "many a time and oft," not applying them to gesture yet, but teaching the pupil to forget himself. I take the body as a whole, stand, walk, etc., then the parts, then show the relation of the parts to the whole, all the time working to make the parts strong and pliant. Notice, I do not say "relaxing movements," for the one great fight I have to make when pupils who have taken "a few lessons" (we all know what that means) come to me, is the lackadaisical hand, and I am continually saying, "Let go of your hands—forget them."

Let us make the centres strong, making the muscles of chest and shoulders exert more force than the hands; let them suggest *skill*, freedom of movement rather than force, to show that they obey the will.

I know the aim of the physical culturist is to teach the pupil to ~~have~~ a correct carriage; to sit, stand and walk properly; to ~~economize~~ effort in movement, to have control of muscle and nerve, to improve the general health, etc. While this is the first aim (as I said at the beginning of my talk), we also want to make the body pliant, so that we can control it at will, so that it may respond readily and correctly to the dictates of the brain, and while the pupil is taking these exercises he is becoming less conscious of his body, so that when he comes before his audience he is thus enabled to give his thought to the subject and not be troubled by "What must I do with my hands, head?" etc., or, as I say to them, "Drill so much, and make it head work, until you come before your audience, then have it heart work." And when he has this mastery of his body and the thought to be expressed, I believe the gesture will be correctly made.

Cicero says, in regard to gesture, "The orator should hold his body erect, his head must not be listlessly or carelessly bent. He should not gesticulate with his fingers, nor use them to beat time to his sentences. In short, he must be master of every movement of his body, that he may maintain, unconsciously, dignity of action."

Among the Greeks and Romans, bearing, facial expression and gesture were of the utmost importance in oratory, and a great deal of attention was given to the art of carrying the head, using the hands, arms and other parts of the body correctly.

We, as teachers of Elocution, must watch the physical

development of our pupils. We must know the work so well that we must be able to guide them aright, to let the pupil know that it is not the knowledge a man possesses that gives him power, but how he uses it.

La Grange says, "The man who exercises his muscles is like the general who drills his troops in order to have them under control in the day of battle."

MARY H. LUDLUM.

MR. HAWN: Now is the time to thresh out the amount of good to be got from a paper. The thing of most vital importance to us comes under the head of discussion. If you have no direct criticism to make of the paper, please start discussion by asking questions of the reader of the paper, through the Chair.

MR. DILLENBECK: I understood from Mrs. Ludlum's paper that she rather believes in taking physical culture exercises often but not long at a time. I should like to ask this question: About how long does she devote to physical culture exercises in a class-room?

MR. HAWN: The reader will note the question and answer afterward. Any other questions?

MRS. DENIG: I noticed that the essayist said nothing about individual practice. I wonder if she advises practice between lessons.

MRS. CHASE: May I make a comment and then ask a question? I want to say that I enjoyed the paper and think it truly helpful, and that there were a great many valuable suggestions made along the lines of the subject. Of course, the perfect standing position, and strong, active chest were spoken of; and we will not forget that; but I would like to ask about the relaxing exercises. Does she give her vitalizing and strongest exercises and say nothing about it? I would like to know, too, if her work is more successful in private or in class.

MRS. TRACY: I am not an accepted member yet, but hope to be. I just wish to know if health-culture is taken first before going on to grace movements?

MISS NELKE: As I understood her, Mrs. Ludlum spoke in condemnation of the relaxing exercises as greatly overdone and resulting in flabbiness. Does she mean to make a sweeping assertion that she does not give them at all? Are there not many pupils so stiff and awkward that they need some relaxing exercise? Would it not be her method

to study and diagnose each case separately, finding out what each one needs?—you know what is food for one is poison for another.

MR. KLINE: I would like to ask a question—whether the relaxation and flabbiness spoken of by Miss Nelke are one and the same thing?

MR. TURNER: I would like to ask a question concerning the chest and shoulders. This last year the students had a great deal of trouble in freeing the shoulders, the hands being practically useless on account of that holding of the shoulders. I would like to know if the same problem is met with in other places?

MRS. TRUEBLOOD: I think this paper bears particularly on Physical Culture and Gesture, and I would be glad if we don't get too far away from the gesture part. I think the object is to show that physical culture is necessary in connection with gesture in reading. Suppose a pianist should say it was not necessary to train the fingers in learning to play the piano. Suppose you wanted to learn to play the piano and some one should say to you: "You have the idea and the music in you; all you have to do is to sit down and play hour after hour. It is not necessary for you to train the fingers and take exercises; if you feel the music in you, you can get it out." I think some persons may have something good to say and may be able to say it, but they cannot say it gracefully without the training of these muscles, and I think that the training of these muscles in regard to gesture is very efficacious if properly done. It is just the same as when a teacher of piano music requires his pupil to practice hour after hour, day after day, and year after year, with the idea of cultivating the muscles of his fingers so that when he tries to give expression to his fine selections of music his fingers will respond without his having to think of his fingers. Paderewski doesn't think of his fingers while playing.

MR. SOPER: I wish to say that I enjoyed the paper very much but did not understand whether the reader confines her exercises entirely to free gymnastics. I would like to ask whether she finds the use of dumb-bells, Indian clubs, etc., helpful or hurtful.

MISS COOK: The reader spoke of training the pupil to the consciousness, that is, an inward consciousness, of certain movements, and an outward unconsciousness. I would

like to ask how she gets at this—what is her method? It seems to me a very hard thing to teach in that way.

MRS. HASKILL: I enjoyed the paper very much. We believe in St. Louis that Mrs. Ludlum is an authority on Physical Culture. I especially enjoyed her point that in practice it is to be head-work, but on the platform heart-work. I think that is what we all should do in relation to Physical Culture. I am glad to emphasize that point.

MRS. LUDLUM: I certainly thank the members for their kindness. I think these are very helpful questions. Mr. Dillenbeck asked as to time, how much time I gave to private work and class work. I understood it that way.

May I answer just as the work comes to me by personal experience? I have the Physical Culture work—only that—in a St. Louis High School and in one of our largest private day-schools. I have been teaching for sixteen years Physical Culture and Elocution. With a young lady, one of the graduates who has been with me for say eight or nine years, and who graduated last Thursday, when it came time for her to make the gestures in the recitation she gave, I did not have to teach them, because of constant work through the number of years of two lessons a week with the class, with no individual instruction to that pupil until at the end. With my private pupils I make a great deal of the standing position, as I say the vital organs are placed in a correct position and the breathing is all right when we stand correctly, and without calling attention to any part of their body, I take it. That is what I meant by taking it as a whole. Then I may give, in the very first lesson, a great deal of talk—we all do that, I think, as teachers. We talk the first lesson, which is "What are we going to do?" Then I begin with the arms, giving stretching movements, so: "Raise your arms from the shoulders. Try to do it as I do." (Illustrating with raised arms.) Imitation, you see, the first thing; that is to get the thought of the pupil away from himself or herself. If that pupil is looking at me and trying to imitate me, he is not thinking "How awkward I am," and we all know how awkward he is about that time, because he is doing something he has not done before. How much time do I give to that? Maybe five minutes for the first ten or twelve lessons, until they begin to get the members of the body in their adjustment to gesture.

Mrs. Denig asked about practice between. I won't say

how many lessons I give to the pupil; it depends on the material, on what that pupil is made of, whether I would practice it five or ten lessons between, because I would rather they would not think of it than make a wrong movement.

Mrs. Chase asked do I give vitalizing exercises. In this free movement that I give you (arms from shoulders) there is strength—where? But look at my hands—what? A scholar trying to imitate that movement, gets what? Both strength and—what? Does that answer the question?

MRS. DENIG: I don't quite understand the point you wish to make.

MRS. LUDLUM: As I raise my arm, where do I raise it from?

MRS. CHASE: From the shoulder.

MRS. LUDLUM: Strength at the center and freedom where?

Now, in talking about the time, I give it from the very first.

MRS. CARTER: Where does the force come from in that movement which you make with your fingers or with your arms?

MRS. LUDLUM: I only do that here, not with pupils.

MRS. CARTER: With the hands or the arms?

MRS. LUDLUM: With the arms. The shaking of the hands was from emotion as I spoke. I did not do that to make that movement plain; it was simply emotion.

MRS. CARTER: You are supposed to be perfectly free from the shoulders.

MRS. LUDLUM: (Swings arms.) Simple gymnastics—that is all it is to the pupil at first, as it is here, with freedom—where? And strength—where?

MRS. CHASE: But I do not understand what to do where you cannot get relaxation of the hands, where the pupils are self-conscious to the finger-tips and just sit there! What exercise would you give?

MRS. LUDLUM: Let them be conscious. It is time they were conscious that they were using their hands in a wrong way. Let it be a conscious act until it becomes an unconscious act. Let them work consciously. "Raise your arms from the shoulders," I say; "let go of your hands; let them go." We all know how we get hands like this (stiff, awkward hands), and as I say to my girls, because I have about 2,000 pupils a week: "Girls, if your hands were really

that shape I think your fathers would bring Dr. Lorenz many a time to have him attend to those sinews." I make a little bit of fun in this way, but nothing personal! Then, by dropping the hands here (gesture) and putting the thought into the shoulder, they have taken the thought away from the hands and they drop easily at the side. This has got to be done over and over. One can hardly tell how one does it, in a minute, here, to this audience of very critical people, to whom, however, I am very glad to speak. We need these criticisms, and I thank you very much for them.

Mrs. Tracy wished to know if the health-culture is taken before going on to grace movements. Grace is so misunderstood that I hardly ever use the word. I am teaching Physical Culture in St. Louis, where the German people predominate. I had to go from the Delsarte movements and movements of every system into that straightforward, stiff movement of the Germans. Now, how about grace in that? I cannot stand and talk grace to those people, you see, because I would not get my pay for the next day, maybe. Strength! But, as the strength comes, if my body is strong and I have control of it, what must be the end or result of that work? Strength and control make—what? Grace. So we get it anyhow, without talking about it.

Miss Nelke asks do I make a sweeping condemnation of relaxing movements. I did not so intend. No, I said to notice what was done by so relaxing (flabby gesture). I might say it here to you, to this body, but not to a pupil who comes to me for the first time. Say "Relax," and the more you talk about it, the stiffer that pupil gets. So I could not condemn the very thing we are working for, because, without this relaxation, where is your control? We can do nothing with a stiff body, but we must make it strong before we can do the rest of the work. So I give that arm movement, and I give others. Here I get the expansion of the chest (gesture), and I think that will lead up to one of the questions about chest and shoulders, by Mr. Turner.

MISS NELKE: My question mainly was, Does not each pupil require different exercises?

MRS. LUDLUM: Each private pupil gets different ones, but in a class of fifty, sixty or seventy we work for the mass. We make general criticisms, as I said a while ago, never personal ones.

Mr. Turner spoke of the chest and shoulders—about the holding of the shoulders; well, will not that law that I gave, "Strength at the center, freedom at the surface," answer that? Strength at the shoulder and freedom—where?

MR. TURNER: Do you mean there is no holding of the shoulder? I did not understand—do you lean from the shoulder, holding at the shoulder? Is not the shoulder the centre of activity?

MRS. LUDLUM: Yes; but the chest the centre of holding that activity. Now, Mr. Turner, in the very first thing—the stand—knees and heels together, as well as the whole body in correct position, head erect, chest leading, hips back, arms hanging loosely at the side, eyes front, chin in;—what is the central thought in that? Chest what?

MR. TURNER: Leading, of course. That answers the question. How long does it take to bring about that result with the ordinary student?

MRS. LUDLUM: Oh, Mr. Turner! Ask me something easy, please. How long does it take Paderewski to play? Mrs. Trueblood spoke about the fingers being used in the musical exercises; does he think of them? And yet does Paderewski forget for one day to practice? Are you satisfied with that? Mr. Soper asked do I condemn dumb-bells, clubs, etc..

I think when you take hold of club or dumb-bell you are instantly restrained, you put your attention into your hands all the time, instead of into the place where you work from. (Applause.) I will give you a secret—tell you something; but spread it not abroad—I have to do dumb-bell and club work for show-off! Heavy Gymnastics, the children call them. We have to do it to let them think we are doing something. But we are doing a work, and we can afford, if we are doing free work, to give a little to them, but very little, and I always give it under protest.

MR. HAWN: The Chair is perfectly familiar with the fact that this discussion is being conducted along most unusual and unparliamentary lines. It is not customary for two people to carry on the discussion in the first person, using names, etc., but there being so few here at this time and wanting to bring out the best in you, I have been glad, personally, to allow it.

MRS. LUDLUM: I will ask Miss Cook, if I may—

MR. HAWN: It is customary to say "the last speaker"—



not use the name. And each one is allowed to speak twice only.

MR. LUDLUM: I bought Roberts's "Rules Order" some years ago and looked into it once, but I did not understand it. So I put it aside and thought I would trust to my President and others kind enough to set me right and tell me whether I am breaking rules or not.

MISS COOK: I asked Mrs. Ludlum what is her method of teaching inner consciousness and outward unconsciousness. It seems to me that I have tried to do that in my work but have found it very hard to do—to make them conscious and firm, and also free; and that is what I wanted to know—how is it done, and is it a very slow process?

MRS. LUDLUM: A very slow process—yes. But to the pupil it must not appear very slow or we would not have the pupils very long with us. Now, one of the simplest things that I do to teach gesture is this: after the pupils have worked with their physical culture for some time and a pupil comes to me with a recitation, I let him gesture through it, if he wants to; I don't teach it to him. I say: "Make your gestures just as you feel, What would you do here? And there?" Then, after he has gone through with his recitation and made his gestures—and you know what they are—I begin, and say: "Would you do so and so?" Now, please show me how you would come into my house and makes a visit. Or, if I came to visit you, how would you come into the parlor; tell me how you would tell me to take a chair." "Please take a chair" (stiff manner). Instantly the pupil sees the ludicrous side and begins to laugh and does not become offended. Yet, perhaps, his gesture was made in just that way. I take his thought away from himself; I am not making fun of him, and yet I am imitating the very thing he did. Then I work on that; "Ask me to take a chair;" till he sees himself in that parlor, asking me as a guest to take a chair.

MISS COOK: In teaching that, and in trying to make the student unconscious and yet conscious, is there not a great training of the will in that, and should it be spoken of? I am speaking particularly of physical culture, not of gesture; of the will-power in training the muscles.

MRS. LUDLUM: Well, I don't know whether I speak very much about that to the class. I have a class of girls before me, sixteen and seventeen years of age; a class of which maybe two-thirds do the work because they like the

teacher and like the work, and they will do it. With them we see just such movements (flabby gesture). What about will? Then, while I use no personal criticism, I do speak directly to the pupil, but using no name: "Please come into this room," and she comes. How about will? But, as I told you, with a large class I cannot make it individual work.

MR. HAWN: This has been profitable to us all. Before announcing the next paper I have one or two announcements to make.

You will notice that our second paper this morning was to be "The Trinity of Effective Speech," by the Rev. Geo. B. Vosburgh. You have heard his letter of regret at not being with us this morning. This means that we shall have plenty of time for discussion after Mr. Trueblood's paper, and also for voluntary recitals by members of the Association.

The person who wants to recite will inform myself or any member of the Association. Your time limit is five minutes; necessarily your selection must be short. You are to appoint your committee through me, as you face them here, a committee of three to criticise you, the maximum limit of the criticisms being five minutes each. To those elected to be critics, a word of advice: You know we Americans have debased the word "criticism" to mean "to find fault with." That is not its meaning. A dictionary gives this as the first definition—I can give you the substance, I think, if not the exact wording of it: "To point out the beauties in; show merits of." In other words, to call attention to the good should be the first object of the critic. Again, I recall a dictum from Dana, John Dana, an old English critic, something like this: "I hold it to be a low and wicked thing to withhold from merit of any kind its due." Also something from Margaret Fuller: "Reverence the highest; have patience with the lowest. Are the stars too far? Pick up the pebbles at thy feet." So, this little hint—to be frank, perfectly frank, but always kindly in our criticisms.

Our next paper is by Mr. Thomas C. Trueblood, of Ann Arbor, Mich., on "The Development of Debaters."

#### THE DEVELOPMENT OF DEBATERS

If I should desire to succeed in any branch of physical science, I would first seek the underlying principles of that science. If I should wish to become an effective debater or

a logician, I should think it wise to exercise similar common sense. For I believe that the same care bestowed upon the principles of a liberal science as is bestowed on the exact sciences will yield results equally satisfactory. The question before us to-day as teachers then is how shall we proceed with young men and women so that they may gain skill and fluency in argumentation. What plan is most practical and effective? In the first place, I believe we should teach a few simple principles of the art. In former years the tendency was to over-emphasize the principles of formal logic, so that the student became entangled in an intricate system of rules. The tendency of late is to simplify the essentials of the art and devote more time to the actual practice, for the belief is coming to prevail that all practice is better than all theory, but that a union of practice and theory is far the best method.

Debating may be defined as the process of proving or disproving a proposition. Its purpose is to convince, induce new belief, overthrow error and persuade to a definite course of action. It includes both conviction and persuasion. It not only reaches the understanding, it goes further; it appeals to the will, and strives for a definite act, a decision, a vote.

Debating is not necessarily formal, such as is heard in an intercollegiate or parliamentary contest. The tendency to debate is universal. One of Molière's characters expresses surprise on learning that he has been talking prose for forty years. A large majority of people may be equally surprised to learn that they have been stating and converting propositions, framing hypotheses, and using inductive and deductive methods of reaching conclusions for a long time without knowing it.

Then if everybody debates, why study books setting forth the principles of the art? In answer it may be said that there are debaters good, bad and indifferent, for all persons reason with varying degrees of effectiveness. One who is trained to acuteness of reasoning has the same advantage over the untrained reasoner that the skilled tennis player or golfer has over the one who has just begun the game. A knowledge of the fundamentals of the art, if applied consistently, will make the process of reasoning both simple and effective, will enable one to reach conclusions more readily, state a case more effectively, and avoid error more surely. The same arguments that are set forth for general culture and education may apply equally to the art of debate.

Now as to the nature of questions to be used by our students. In the formal debates necessary to practice and to be used in interscholastic and intercollegiate debates, the subjects chosen for debate should be live ones, questions of real moment, social, political or industrial; just such topics as are discussed in our legislative assemblies. They should be debatable. There should be strong reasons in support of either side. Obvious, uninteresting or out of date questions should be avoided. Instead of debating whether pursuit is more pleasurable than possession, or whether McKinley was a greater President than Cleveland, discuss the feasibility of municipal ownership of street railways, or whether State officers should be nominated by direct vote of the people. The purpose of these discussions is not only to gain skill in the presentation of matter, but to get matter to present; to stimulate investigation, reach correct conclusions and enlighten the public mind.

In form the question should be reduced to a single proposition. It should be simple, brief, intelligible and unmistakable. There should be no ambiguous or question-begging terms in the statement. For example, a proposition such as this: "Resolved, That the inhuman practice of vivisectionists in experimenting on animals should be condemned," contains a term which begs the question. In the first place it has not been proved that vivisection is inhuman, and in the second place there is no need of saying that inhuman practices should be condemned, for all inhuman acts should be condemned.

Again, questions should be stated affirmatively. A negative statement does not admit of the simple and direct proof of which the affirmative is capable. The affirmative must make out a case and the negative must meet it. Suppose you were in a Legislature and desired primary reform, would you begin by resolving that we should not have primary reform? Suppose you had a measure or law you did not want, would you say, resolved, that we do not want this measure, or resolved that this measure be repealed? The latter is much preferable as a statement, and admits of immediate and direct proof. Such a question came to us at Michigan from a university that has had much experience in debating, and ought to have known that judges and debaters are often befuddled by negative questions.

Where both sides are to be debated there should be a well-balanced statement of the question. The issue should

be plain and should be sharply drawn. The debate should hinge upon ideas, not words, and upon the general acceptance of the terms used in the proposition. If the terms do not mean the same thing to both disputants, they will be debating different propositions. In a recent intercollegiate debate on the wisdom of importing Chinese into the Philippines for the development of our possessions there, one side steadily maintained that importation meant immigration; the other side, of course, held that the Chinese were to be used until they were not needed longer and then deported to China. That side won the debate, because they debated the question.

In such debates as I have been describing, much depends upon the interpretation of the question. The speaker who opens the debate should make clear the issue. After having stated the proposition, he should give a fair and reasonable interpretation of it and give specific direction to the argument. If the terms are not clear, he should define and explain them. The exact point at issue should be kept steadily in view, for there are very few debates in which strategic positions are not taken and retaken.

Should the interpretation given by the affirmative be an unfair and unreasonable one, if the advocates of the measure have over-reached themselves in their attempt to drive their opponents off debatable ground, it is the duty of the negative to interpret the question aright and leave it to the judges to determine which side is debating from the correct standpoint. In one debate, in which the Michigan students participated, we chose the negative of a particular statement of the Trust question. The Eastern men, who supported the affirmative, made no interpretation or division of the subject but began a tirade against Trusts in general without much regard for the meaning of the question. The first man from Michigan reverted to the proposition, made a clear statement of the terms, set forth the general acceptance, laid down the course of the defense, and proceeded with his part of the argument. The other side were not able to regain their ground and lost the debate by unanimous decision as much as anything on account of their poor interpretation of the question.

This brings to mind another extremely important point. The men who are associated in defense of a proposition should look to it first that they find a tenable position, and, second, that they are quite sure they all have the same posi-

tion. I think I may say, without betraying any secrets, for there ought to be no secrets in the medical and teaching professions, that we at Michigan spend more time in selecting a position to fortify than in fortifying it. When it is fortified, we are very insistent that no member of the team shall shift ground and open a place for vulnerable attack. In other words, the men must get together and keep together just as surely as do the members of a good football team. There is nothing so disastrous to one's chances for success as shifting ground and disagreement as to the mode of attack. And nothing is so exhilarating to a debating team as to find their opponents in disagreement and confusion among themselves.

Now as to the preparation. A mastery of the subject is the first requisite of success. Men first ask whether the speaker before them is competent to deal with the subject. It is not always the man who is best on parade who does the best fighting. It is the man who has studied the position of the enemy and knows best where to place his men for the greatest effectiveness, and has the courage to execute his plans. So, in debating, it is not the man who is most fluent, but the man whose language bears the stamp of authority, whose facts and testimony are marshalled in proper order, and who has courage and tact.

There is no great speech that is entirely extempore. Webster once exclaimed, "There is no such thing as extemporaneous acquisition." Facts and principles are not acquired in the presence of an audience. One's mind may be stimulated to recall them but not to acquire them. Webster's reply to Hayne was prepared long before he uttered it. He had expected such an attack from such a source and had prepared his notes, digested his ideas, and evolved the principles. So when asked if he was prepared to reply, he said, "If Senator Hayne had tried he could not have hit my notes better. I will speak to-morrow." Beecher once declared that no true inspiration is based on ignorance. Successful speeches come of study. The matter is the outgrowth of research, experience and thought.

Careful analysis is the first step toward a mastery of the subject. A provisional working plan should be constructed which is subject to changes as one advances. Reading should then be begun by topics. I believe in the card-method of gathering material where single ideas or closely related ideas are committed to separate cards and then after-

ward shuffled into logical order. This cultivates the idea of sequence of thought, order of arrangement.

Students should be taught to consult the highest sources of information first. This will give right direction to thought and teach discrimination in consulting less weighty authority. One should not only read extensively but critically and creatively; should learn to distinguish the important from the unimportant, to appreciate the relative value of ideas found, to observe and reflect and grasp facts in such combination and relation as will give them organism. Reading must not offset careful thinking, but stimulate self-examination and originality. Ideas assimilated and ideas mastered become a part of the man. He forgets the sources from which they come, and his clear, connected thinking becomes a second nature, a composite of authorities and his own reflection. Burke once said, "Reading is good, but the power of diversifying matter in one's own mind and applying it to every occasion that arises is far better."

The successful debater must know both sides of the case. He must have a clear understanding of the strength of his opponent's side. He must foresee the difficulties to be met and the objections to be raised against his position. A distinguished lawyer once declared that if he was limited in time for preparation he would devote more time to his opponent's side than to his own. Fox, the great English debater, would often state his opponent's case stronger than the advocate himself could do it, and then tear it all to pieces. Lincoln attributed his success in the debates with Douglass to the fact that he had made a thorough study of Douglass's side of the case, and had met beforehand every forcible argument that was likely to be produced by Douglass. One who is wholly absorbed in his own side of the case is going it blindly. One does not fully understand his own side until he learns what may be said against it. He must know what is to be disproved as well as what is to be proved.

A very important source of power is clear exposition. It is inseparable from strong argument. In exposition the desire is to set forth facts, views and theories, and let the audience draw their own conclusions. In argument there is an attempt to convince directly. If by exposition the speaker can present his ideas so that the audience will draw the conclusions he desires, without direct argument, it is so much clear gain. When prejudices are to be met, the

more nearly the argument is disguised in exposition the less likely it is to arouse antagonism. It is better to soothe than to excite, to invite than to drive. Some such questions as, "Is not this true, gentlemen?" "Do not these facts prove this?" which defer to the judgment, are far preferable to assertions such as these, "This is true; you cannot reach any other conclusion," which tend to override the will. Men are naturally obstinate and pugnacious, and when told that they cannot reach a conclusion they are pretty apt to make an attempt to do so.

In opening an argument the first thing to do is to locate the burden of proof; in other words, to show how much is to be proved to win the case, and whether or not the prevailing opinion is for or against the proposed change. The debater lightens his task in so far as he can shift the burden upon his opponents. It is easier to uphold than to tear down the existing condition of things. He who affirms must prove. If he should change existing social, political or religious customs, he must overcome an affirmative assumption. The negative need do no more than meet the arguments set forth by the affirmative. It would, however, make their case doubly sure if they would offer constructive arguments to show that civilization would not be benefited by the proposed change. In courts of law the burden does not rest forever on him who begins the prosecution, for as soon as he presents a *prima facie* case he raises a presumption against the defendant. The burden then shifts until again there is evidence to satisfy the demand.

Now once under headway, an argument should proceed, as I sometimes say, by blocks, *i. e.*, each separate argument as a section of the whole. Each subordinate proposition should be stated plainly at or near the opening of the new section or block. Then should come the facts, proofs and illustrations; then, if progress has been made, reference should be made to the proposition as proved. This keeps things in order and well rounded up at the end of each section, and aids very materially in the quality of clearness and in the interest aroused.

In the conclusion there should be a general recapitulation of the main arguments, and a stirring appeal to the feelings.

Those motives should be employed which strike the highest moral plane. Almost all individuals are susceptible to appeals to duty, virtue or happiness. Appeals may be directed toward audiences in the same way.



To conclude, I would say that to become a good debater, one must set forth clearly the proposition in debate, adapt arguments to the subject and the occasion, proceed toward climax in argument, discover and expose any fallacies, show fairness to opponents, concede what will not injure the cause, and remember that facts and truth are more vital than declarations and contradictions.

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MR. HAWN: There are two modes of getting the best from our leader this morning; one is asking questions of him, through me as chairmen; the other is turning over to him the little remaining time and ask him to show us, as suggested, the actual conduct of a debate. Will some one make a motion.

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A motion was made by Mrs. Frances Carter and seconded by Mrs. Tracy that Mr. Trueblood be given the remaining time in which to show the Association his method of conducting a class in debate. Motion carried.

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MR. TRUEBLOOD: I will not ask any one to debate without preparation. To take up the questions suggested in the paper and ask any one to debate them here would not be fair to them or to you. In the first place, I believe that it is the proper thing for every one to be thoroughly prepared before coming before an audience. That does not mean he should write out and commit the parts he expects to give, but that he should know his ground thoroughly, be saturated with his subject, and speak from fullness.

Now, in regard to the conduct of an ordinary class room exercise and debate, I should say that a debating class should not consist of more than twenty-four students; preferably, in university work, eighteen. I should divide these eighteen or twenty-four into teams of three. The questions should be arranged at the beginning of the semester. I appoint—or rather in order that the class may have as much to do with it as possible—ask them to nominate three members of the class who shall assist me in arranging a program of questions for the semester. Then every member of the class who would like to have some subject debated writes out the subject and hands it to the Committee. We get together, arrange the questions, and state them as I have indicated in my paper; that is, we seek well-balanced questions

and an affirmative statement of them. Then we set the dates. In a two-hour course we debate about twenty-four questions in a semester. The other ten or twelve hours are devoted to a book on debating and to lectures and quizzes.

Each team comes on about every third or fourth recitation. We get a class of eighteen through about six debates each semester. The members of a team get together and divide up the question. They make out a brief for the whole subject and divide it into three parts and each one of them takes one-third of it. When they come into the class room, each presents to me, at the desk, a full brief of his particular division of the subject. I look over the briefs during the progress of the speeches, and make corrections at the close of the hour. I do not interrupt the progress of the debate, when I can help it, unless some one is out of order. The first affirmative speaker in an hour's recitation will open with a six minutes' speech and close the debate with a three minutes' speech. All other members have seven-minute speeches. They come up in order without calling. As soon as one leaves another takes the platform and goes right on with the debate. In the beginning of his speech he usually refers to something said by a member on the opposite side. If they make a strong impression, it would not be wise for him to go on until he has refuted the arguments of the other side. In the beginning some are so timid that they want to commit their speeches and go over them carefully before giving them to the class; but I find, before the semester ends, most of them prefer to get along with but a few notes. I ask them not to bring copious notes upon the platform, but to bring headings and sub-headings on a small card, which may be concealed in the palm of the hand. They can refer to these and go on with their work without being interrupted very much. When they have to answer so many things brought up by the other side, I think it unwise in a debate of that kind to charge the memory with all the things they would like to refute; therefore, I make no objections to their using a few cards in taking notes of what they desire to meet in refutation.

I find that young ladies, as well as young gentlemen, get very much interested in these discussions. They become much aroused sometimes in debate, and young ladies, who at first have not been able to say more than one hundred or two hundred words, must yield the floor at the sound of the gavel. They become very free, easy and pliant in speaking

on the platform. It is very interesting, indeed, to see their progress from month to month in debate.

That is the plan, in general, of conducting a simple recitation in debate. Of course, at the end of the hour, I take up each one of the debaters singly and correct him on his work, that he may improve before the next debate not only in argument, but in delivery. Of course, in all I have said I presuppose good delivery. You all understand that I am a firm believer in the study of Elocution. That is to be corrected as carefully as anything else in debate, because I believe that where two persons have equally good arguments, the one whose delivery is the best will win his case.

After a ten-minute recess the President resumed the session and announced a communication from the local Ways and Means Committee. Miss Powell, Chairman of the Committee, introduced Mr. Lincoln C. Stockton, of Denver, who announced that railway people and public bodies of the city had tendered a free ride of five or six miles to those meeting at the Denver Loop at about two o'clock, that afternoon, where those who had registered their names with the Committee would receive tickets. Also, that on Thursday afternoon, at two o'clock, a free trip from Denver to Golden was also tendered members of the Association, over the Denver, Lakewood & Golden Railroad. "Those of you," he added, "not acquainted with mountain scenery will be very much delighted. On Saturday we want to take you over the Switzerland Trail, bringing you back to the city again at 5:45 p. m. That trip will cost two dollars for each person who goes, and will take you up where you can pick flowers from under the snowdrifts. We hope enough of you will go, so that we will not have to drain the treasury of the local Society to make up the difference between that and the regular price of the ticket. This is the lowest price ever given to any Convention or set of persons making this trip—a five-dollar trip.

MR. HAWN: To expedite matters, I will take the liberty of devoting a few moments to settling the matter now as to the excursion this afternoon. I cannot excuse members from attending a business meeting called for one o'clock this afternoon. This Nominating Committee work must be done to-day, but I think we can do that in about fifteen minutes. Those of you who wish to take the trip this afternoon, starting from the Loop at five minutes before two, will take this

moment to write their names on a slip of paper, and I will have them taken up.

The slips for the afternoon's trip having been collected, the regular program was proceeded with.

MR. HAWN: We will now proceed at once to voluntary recitals of members for criticism. Who is the first willing victim?

Miss Hallie Q. Brown, of Ohio, volunteered.

MR. HAWN: Thank you. I am sorry to see that the men seem to leave it to the women to be first—I believe the women have more courage than we, anyhow.

MR. HAWN: (After conferring with Miss Brown.) Miss Brown selects as critics, Miss Powell, Prof. Newens and myself. The Selection is Paul Dunbar's "When Malindy Sings."

Miss Brown, after a short sketch of the old negro's enthusiasm for Malindy's voice, and his attempt to dissuade his young mistress from attempting to do what none but Malindy could do—to sing, recited the poem.

MR. HAWN: I will call on Miss Powell for her criticism.

MISS POWELL: *Mr Chairman*: I am sure it is a very difficult thing to criticise, but as you have said, I am in for it. It seems to me that, in all the poems of this author, the chief thing is imagination; one of the characteristics of this people is a vivid imagination, and it seems to me that, in an interpretation of their poetry, we must altogether lose our self-identity, as it were, and feel so fully the imaginative situation, the conception of the character, that that imagined situation, dominates voice and body to such an extent that we are unconscious of the fact that we are reciting, and our hearers are unconscious of the fact that we are an elocutionist reciting a poem. It seems to me that, in the beginning of the poem, the reader might have made it a little more imaginative, so that the conception and idea should transcend in the response of voice and body—a little more than she did.

MR. HAWN: I meant to say to the reader that she has always a moment of rejoinder, of response to her critics, because her intentions may have been misunderstood.

MR. NEWENS: What I have to say with reference to this production may be carried along on two particular lines. One is with that subject we have discussed here upon the floor of our Convention time after time—whether or not it is advisable for a man to take a woman's part or a woman

to take a man's part, and it seems to me (I have the privilege of saying that at the suggestion and invitation of our President) that the extent to which a woman shall take a man's part and a man take a woman's part shall be very carefully weighed with reference to the amount of work that the person of the opposite sex shall have to do. I fear that there will be a feeling of sadness resting on herself and myself and the audience when the individual speaking has not fully weighed the amount of work which the person of the opposite sex is to do in the production and goes beyond the bounds, the extreme of time in which the individual may have lawful right, if you please, to present that person of the opposite sex.

My other point is this—it is practically the same: no two people have the same conception of the same production. For my own part, I should never conceive of this old man singing any portion of this production. However, this is not an adverse criticism upon any one so conceiving it, provided it is done in a manner that is wholly compatible with the peculiar nationality or personality or the provincialisms of the class of people which is represented. The adverse criticism that I would lend to it is this—that if the old man is the character who is supposed to have presented these sentiments, that old man's voice should have been held to with all the religious strenuousness that the speaker himself could have mustered to his aid, and the high voice, high tones and high pitches should have been scrupulously avoided, and the pitch of the voice so carefully weighed that we would see, not two individuals, the old man and the person speaking, but should have the glorious appreciation and imaginative sight of the person whom the reader was supposed to have represented.

MR. HAWN: Now, I am sure this gives us a sample of what criticism can do. It shows that we can be a help to one another by such work. I wish we could have ten hours a day of it, each reciting in turn. I would say that words of truth and wisdom were spoken by both critics whom the lady asked to pass judgment upon her; and I want to indorse everything said and make more emphatic these criticisms. But I want to go further. As to the negro dialect—you know that is my mother tongue—nothing distresses me more, ordinarily, than an attempt at negro dialect. One point I want to make clear to you; you cannot possibly write this dialect. If you write it as the negro speaks it, with

euphonic spelling, no one reading with the eye would understand it. For (illustrating) "I don't care," he says something like "I ah'n't care." The negro does not sound the "d" in "don't." In the written text you must have "don't," and a half-dozen apostrophes will not show the elisions he makes and the way he says the word. The negro says, "da" not "dat," unless accented. He says "ain'(t.)" I heard "ain't" three or four times in the reading under discussion. I heard careful initial and final t's. All the way through the dialect seemed studied. As to voice, the interpreter has a good, clear, soulful, fresh voice, with underlying pathos and humor. She enjoyed giving that poem herself. As to the matter suggested by the last critic, I agree that we should not attempt the impossible—a man should not sing in a woman's voice; he would not attempt it. The negroes are the most imitative, imaginative people in the world; consequently, it would be possible for one to attempt to show you how a woman talks and sings; and so it is possible, although a man is impersonated, to have him actually humming or giving us just the way Malindy did sing the "Rock of Ages." But he would not have sung the descriptive passages. The reader went on talking and singing to the very end. That clearly was for effect, but it was too far beyond the pale of nature.

I would like to give you this as a dictum—I won't get another chance at you to-day. I get a little tired of hearing "life study." Please remember that no art is life and no art can be measured solely by life. It is a fact that all arts approach life as near as the limitations of that particular art will admit. You cannot give a statue motion nor a picture rotundity. We never criticise a canvas by saying: "This is not true, a real live woman is five feet four inches in stature." A painting may be a perfect representation of a woman, yet be only one-half inch high. It is a mistake to be always trying to fit life to art and art to life. There is a compromise necessary.

How soon this would be proven in an attempt to portray life, just as it is, on the stage! I talk to my friend here. (Back to audience—few words to friend in ordinary low tones as in life.) Why, you—the audience—would get up and leave. My first duty is to see that you get what you expect; I must approach life as nearly as possible in my art, but I must remember that you paid your fifty cents or a dollar to hear the words. It is a mistake to try to fit art to

life, but you must approach as near as possible. For instance, in this case, it is legitimate to have talked your story in rhyme, but it is not life; no human being ever talked in rhyme or meter; still the reciter could have done it so as to have made it seem a little more like life, and no negro, man or woman, would sing descriptive passages.

MISS BROWN: Prof. Newens said that it is out of place for a woman to take a man's character; if that were so, I would have to throw out half my repertoire; for instance, "Ben-Hur," one of the strongest selections I have. Another thing, you spoke of the inartistic way of singing; I represent that it was Malindy singing and not the old man; the voice was thrown up and back; it is thrown off in the background. You hear a voice. The impersonator must throw off her voice so you see what is happening on the outside. The old man throws his voice off—it is not his, but Malindy's. He pauses to listen; she gives it in her high soprano. He comes in at the last. Perhaps it is inartistic, but it is my idea.

Again, the President criticises the negro dialect and says he is from Alabama. Now the negro dialects of Alabama, Georgia and South Carolina are as different as day and night. When you get one, you have not got the other. To my knowledge, a well-known man, a reader, went to Virginia and studied the Virginia negro's dialect. He got it perfectly. He went before a Richmond audience at the Opera House there and was received with applause; but in South Carolina he was not understood, the difference was so great. I have heard the "dat" strong in South Carolina, in Virginia and in Alabama. I have traveled in all the Southern States and studied dialect. For this selection I got from an old negro man the manner of delivery; he was my gardener when I taught school in Charleston, S. C. Whenever he was telling anything of deep interest, he sang it. When people are deeply interested, they sing out their words, and when they are dead in earnest. He sang his; that is in his nationality. I reproduced him from life.

MR. HAWN: Some other reader, please.

(Miss Alice Washburn, of Milwaukee, volunteered, her selection being "The Curé of Calumette," by W. H. Drummond, and the critics chosen by her, Miss Nelke, Mrs. Carter and Mr. Trueblood.)

MISS WASHBURN: In French Canadian districts, whenever a priest is called on to visit the dying, he carries in his buggy a bell, which is rung for a twofold purpose: it calls

the faithful to prayer and warns travelers on the roadway to get out of the way.

Miss Washburn then recited.

MR. HAWN: We will hear from Miss Nelke.

MISS NELKE: Really, Mr. President, it seems to me that critics need preparation; it is a very difficult matter to criticise a selection in a dialect with which one is utterly unfamiliar. That may be perfect French-Canadian dialect or it may be abominable. I am sure it is not the latter, however, as Miss Washburn is not the kind to give poor work. But not knowing it, I cannot criticise the dialect. I would have to go to Canada and stay a long while before my education would be perfect.

The method I am inclined to follow in being a critic is that suggested by our President—to say nice things. I thought the reading very able. My unfamiliarity with the dialect made me miss some of it, I think; missed part of the story. But I thought that the dialect was not always maintained. I heard absolutely pure English in some words, though I suppose it is hard to maintain such a difficult dialect as that. It was impressive and earnest, so much so that I really forgot to be critical.

MRS. CARTER: I feel just as Miss Nelke did; that I, would like preparation. I don't know anything about Canadian dialect, but, notwithstanding that, I was impressed. I hardly know the story, but I felt the charm of gesture, the charm of the thought of the little old Frenchman, notwithstanding that I did not understand half of the words. I cannot tell you just where it was, because I did not understand the story, but just where the reader spoke of the passing away, the exciting part of it, I thought the old man became a little bit more Miss Washburn, but her gestures previous to that were just those that would harmonize with the character she was giving. I wish I were more capable of criticising this recitation. It was so simple and yet so impressive. I think we should be proud of Miss Washburn as one of our members.

MR. TRUEBLOOD: Miss Nelke has voiced my sentiments exactly in this matter. I do not know the dialect. I have lived close to Canada, but do not know it well enough to know if it was given right or not; but to me it was impressive, and, although occasionally there were words that were not plain, I think that was due to the dialect. Miss Washburn would be perfectly understood by everybody in this



room if speaking English. Of course, if she spoke entirely in French, I would lose most of it. If she spoke half of it, I would lose most of the French part; but in English, I feel sure she would be understood. I know her work was impressive as far as understood by me, and as far as the character of the old man is concerned. I see no reason why anybody, who desires to read any production, may not attempt the impersonation of any character. Why should a woman not take up any character she wants to read, in Shakespeare, and be successful? Why should not Miss Washburn take an old man's character and read successfully and impersonate successfully, as I think she did? I don't think it is always necessary to use an old man's voice in personating an old man. There is something more to that old man than mere personation; you are after what the author has in mind to give to you, and to make it impressive, not exact. Clearness and earnestness, and that which makes you forget about being appointed to criticise are the things which make it good. That is the way I felt about Miss Washburn's reading. I was much interested in what she was doing.

MR. HAWN: No one has asked me to say a word, but let's consider a suggestion given by the last critic. It sounds very liberal to say, "Why should not a woman impersonate a man or a man impersonate a woman?" but the very women before me to-day would be the first to object to the impersonation of themselves by any male being unless in burlesque. It is always offensive, and the outside critics have no more bitter criticism to make of us than the fact that we are not content to stop on lines of suggestion by voice and manner, but actually attempt to impersonate. I have known the women of New York City and Brooklyn audiences to get up and leave the room when one of the most advertised readers in the country read female parts. He makes them inane and offensive to the women, who object to the man's attitude and curvilinear lines and pitch of his voice as insulting to womankind. Now, suggestion and impersonation are different things. A woman can take a man's part, suggest a man's voice and manner, and give no offense, but she need not stand with her feet apart, hands behind her back, stride across the stage or take a man's posture, playing the actual man. Miss Washburn suggested without offense; she suggested a man's voice and manner, and that very satisfactorily.

MISS WASHBURN: There is very little I have to say. Of

course, the value of criticism is not in pulling down, but in helping us to see any weak spots that may be overcome or strengthened. The fact was mentioned that some parts of the selection were not understood; I am very glad to know it; it seems to me as if there must be some little weakness on my part. I don't believe in trying to impersonate a male character fully with the voice and attitude; back of these is the thought, which is the stronger and more vital point, which will bring out the character—the quality of soul and individuality back of them that must be seen or you won't bring out that character, and so they are things to be subordinated.

So far as the dialect is concerned, I am not sure I have mastered it; I was not brought up among them, but I received suggestions from hearing it in Milwaukee, where there are a great many French Canadians. They eliminate final consonants, and they pronounce "th" sometimes like "d" and sometimes like the French "zh." There are a number of peculiarities of that kind. But I feel that the critics have been very lenient with me. I am sure there are some weak spots, but I tried to suggest the part of an old man and bring out his character and let the externals of voice and physical position be of minor importance. If I have done so, I am pleased, and I thank you very much for your kindly criticism.

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On Tuesday evening, at eight-thirty o'clock, a reception was tendered at the Adams Hotel to members of the National Association of Elocutionists by the Colorado Association of Elocutionists.

## **Session of the Main Body**

WEDNESDAY, JUNE 24, 1903—10:00 A. M.

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### **THE PRESIDENT IN THE CHAIR.**

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MR. HAWN: We will now hear a paper by Miss Frances Tobey, of the Denver Normal School on the subject of "The How vs. the What in the Development of Expression."

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MISS TOBEY: *Friends and Fellow Students:* I am glad, as a resident of Denver, to add my word of welcome to your Association, and to thank you personally that you have graciously consented to come to us, to give to us of your wealth of wisdom and inspiration, and I believe that, widely separated as we are in point of place, we meet in a spirit of comradeship. I believe that, whether our aims are definitely formulated or not they are one, and that we all express one truth from the depth of our hearts something like this prayer voiced for us by Richard Hovey:

Teach me then to fashion worlds in little,  
Making form, as God does, one with spirit;  
Be the priest that makes God into bread to feed the world!

I have nothing new to bring you this morning. The ideals I would emphasize, I think, are those which have been often emphasized before. I have not met with you very many times, and yet, while there are still the Philistines who have not recognized that we are trying to put our work on an educational basis, I think it has perfected many ways to formulate these ideals anew.

Every art has its criteria, definite and absolute, by which it may be measured. These criteria are based upon laws as deep-seated as life itself, and are universal in their application. Certain rules might be formulated for any art. The question which I have chosen to consider this morning is this: What is the place of art criteria, what is the place of rules, in the development of the orator or the reader? To what extent shall we allow the mind of the

pupil to be engrossed in the *how* of his art, in the course of his natural evolution in expression toward the plane of art?

I submit for your consideration this hypothesis: Criteria. a knowledge of the significance of forms, may be helpful to the critic as a standard of measurement; they are helpful to the teacher as affording a key to the action of the pupil's mind; further than that, *they do not concern the pupil at all*, until in the course of his evolution he has reached the plane of art—has become a creative artist, until he has gained that degree of strength, firmness and independence whereby he may stand alone and not be hampered by the knowledge of forms. Furthermore, I hold that that is the most successful teacher—the only true teacher—who has the power to lead the pupil up the steep heights, to the lofty realms of the Beautiful, without permitting him to become conscious of the process of climbing—without letting him know, at the time, *how he did it*.

May I advance the following arguments in support of my assumption?

1. Spontaneous expression is truest. That poem speaks most vitally to the heart that comes most directly from the heart, not that which has the highest rhetorical quality. That music stirs the soul most potently which springs from a soul at white heat. If this be true generally in art how especially does it hold true of our art of vocal expression! And why especially here? Because our art is the least formal of the arts; I think we need not except even music. Indeed, I like to quote the words Robert Browning puts into the mouth of Abt Vogler, when, in the ecstasy of his rapture, he places the divine art of music on the pinnacle of inspiration; I like to quote the words as capable of application to ourselves, with the change of a few terms:

All through my keys that gave their sound to a wish of my soul,  
All through my soul that praised as its wish flowed visibly forth,  
All through music and me! For think, had I painted the whole,  
Why, there it had stood, to see, nor the process so wonder worth;  
Had I written the same made verse—still, effect proceeds from  
cause,

Ye know why the forms are fair, ye hear how the tale is told;  
It is all triumphant art, but art in obedience to laws,  
Painter and poet are proud, in the artist-list enrolled;—  
But here is the finger of God, a flash of the will that can,  
Existent behind all laws, that made them, and lo! they are!

The art of oratory is the most plastic of the arts. The very essence of its charm is the freshness of the mold. The forms are indeed "fresh from the protoplasm,"—

ever-changing, ever-blending, never fixed. The moment they become conscious and labored, the charm is gone. Indeed, in one sense *there is no How* in vocal expression; for your expression, if truthful, is but the moving out upon the world of your individuality, and just as your individuality is quite distinct from that of any other being, so you are not the same to-day that you were yesterday. How, then, can you have any fixed manner of expression? *You are what you are*; and for you to attempt to fit yourself into a certain mold of expression, because, forsooth, some one has said that it is a proper form, is a manifest absurdity.

2. Expression, a "pressing out," reveals only what is within. It is an inevitable law. If, then, you have led your pupil to center his thought upon the way he is doing the thing, the *form* of expression, the *manner* of saying the thought, the appearance which he is presenting while speaking, you have very plainly wasted his power. The attention of his audience will be drawn to his manner rather than to his matter. If he be thinking, "Now, I must employ such a tone, such an inflection, such a gesture, in saying this thing," his thought will inevitably be reported and his audience will be conscious either of how beautifully or abominably he is doing the thing, which clearly defeats the legitimate end of the speaking. For the legitimate end, and the *only* legitimate end, of public address is to serve men by directing their thinking, in accordance with true and beautiful objects of thought, never to win approval for the speaker.

If the mind of your pupil be directed toward the *manner* of speaking, there is plainly a waste of force in two ways: he is losing much of the influence which he would exert over his audience through concentration on his theme, and he is losing their attention to his thought through diverting it to himself. Economy of force is a law which holds in art just as potently as in nature, in mechanics, in society. Your pupil's thought must describe the straight line, the shortest distance between his mind and the mind of his hearer, if he would not dissipate his forces.

In the third place—and by far the most important of all, because I am interested in this matter of the development of vocal expression as an educational force, and it is from that point of view I would speak to-day—to attempt to fasten forms of expression upon the growing soul is to limit its growth. Not only is expression itself a process of

evolution—*expression is necessary to the evolution, the unfolding of the individual.* Upon this law do we base our claim for the immeasurable value of scientific, systematic, training and development in expression. I know of no other department of training in our schools to-day that has to do so directly with the making of man as a unity of the physical, mental and spiritual with the coördination of his forces as has this persistent endeavor to lead all of the powers of the being out into adequate expression—to put man in command of all his faculties. But surely we could not claim this high standing as an educational power for a system of training which imposed forms of expression, however beautiful, upon the individual, and sought to lead him to fit those forms; surely not. It is never educational to fit form to spirit. The soul may be trusted to carve its own forms with unerring truthfulness and effectiveness if, after rendering the material plastic, you possess the power of speaking to the soul in the student. But if we are to prove our worthiness to that noblest of all titles of honor—that of “educator”—we must take care that the young minds under our direction remain creatures of growth, growths toward the ever-receding ideal, rather than that they ever attain that saddest and most unenviable of states—that of the *finished creature*. We do not want to put a growing creature into a box, even though it be a box of precious woods set with glittering gems.

Is it not true in all the arts, does not the same principle hold good in all, that he is the most successful teacher who leads the student to *do* the thing first without troubling him much with principles? Are we not learning that long drill in language work must establish freedom and right habits of speech, before the formal rules of grammar may be profitably presented? Does not the progressive drawing teacher of to-day insist that the pupil shall observe the thing, then *draw*, with no question of the “*how*”? It is rather “*what*” do you see in the object, that will enable the child to reproduce it. It is true that the child is helped to draw a straight line, a curve, just as he is taught to speak and read words. Before he can converse in an universal language he must understand the terms of the universe. But, the simple terms learned, he may be led rapidly to report what he sees in nature. I think the principle must apply to some extent in the art of music, although we still hear an occasional mother protest:

"My little daughter can reproduce any simple music that she hears, but I cannot allow her to do it. If she be allowed to play by 'ear,' she will become spoiled before she begins studying. She will form bad habits that will be difficult to correct." I have heard even teachers of music advance the same protest. Yes, very likely the little one with the music in her soul that seeks to speak through unskilled fingers will form bad habits, mannerisms, will commit sins against technique,—but what of that? Is, then, technique the main thing in art? Let the mother of the little artist remember this: it is easier to correct faults of technique than to rekindle the spark of divine fire in a soul in which it has been quenched. Creative power, the kindling of the imagination, is to be cherished at whatever cost; without it, facility, cleverness in execution, brilliancy of technique, are but as sounding brass and tinkling cymbals. Creative power—the development of which is, indeed, the end of all education; the quickening of the soul and leading it out in habitual response to whatever of beauty and truth and good the soul may see in God's universe. It is because I believe true art study to be one of the potent means of quickening the creative power that I expect to be a life-long student of art.

But *how* lead the student from step to step in his development toward the plane of art without making him conscious of the process? By leading him out in expression *while* holding right objects of thought before his mind; not before, but *while* leading him to respond in expression. It is the consideration of the "*what*," not the "*how*," that is to transform the individual. "Be ye transformed by the renewing of the spirit." The apostle touched upon a vital educational principle. There is no question that the teacher who has the power to renew the spirit will not wait in vain for the transformation. The teacher must understand the laws of the mind and the laws of art that are to him a key to the action of the mind of the pupil; then he must be able to hold the necessary object before the mind of the pupil until it is realized by the imagination. He must then be able to stand out of the pupil's way and let him grow in accordance with that object. Having taken care that the proper atmosphere be furnished, he must be large enough to stand out of the sunlight and let Nature effect her work unhindered.

I am fully aware that the process is much slower than

the old one of teaching *ways* of doing things. Culture is always slower than mere acquisition. You remember the story told of the distinguished President Finney of Oberlin, how, in response to a plea from a young student for a shorter course, he responded: "Young man, you can grow a squash in three months, but it takes years to make an oak tree!" We could teach the pupil rules for gesture, for emphasis, for inflection, and all the rest of it, in a few months; whereas if he be very much constricted, shut in by barriers of flesh, it will be a long, long, careful, patient, loving process to lead him out of his prison-house. But, once out, he will never return, and he will continue to realize new freedom as long as he has life. Whereas, in the first case, having taught him to make pretty forms with unerring accuracy, how have you helped him? What have you done for his soul? What have you added to the power within him? Of course, acquisition is the easier method. It reduces the responsibility of the teacher to a par with that of the dancing master. It does away with the necessity of a large understanding of psychological laws. It is little wonder that it was so long employed.

Doubtless you have known, and are thinking of at this moment, great artists who belonged to the old school, who learned their art by learning its rules. I have known some such. I hold that they succeeded in spite of, not because of, unscientific methods of instruction, just as men do in other fields. Such men have been large enough to transcend rules, large enough to fit the form they have assumed, becoming one with it or breaking through it in moments of inspiration. But they would not succeed in teaching the average pupil by the same method. He would assume the form worn easily by his master, and, not being able to fill it, would rattle around in it and present a woeful aspect!

Sincerity, even though manifest through honest crudity, is less offensive than grace of body or beauty of voice that obtrudes itself, thus defeating its own natural end. Then, shall we remember it is an educational force, this work in our scientific development in expression? Shall we be quick to trust natural laws of growth? Law is inevitable. We are so anxious, some of us, for immediate results that we cannot afford to wait, so we fall into that class of people who rush in where angels fear to tread and apply our quicker methods to get results.

Let us no longer divorce form and spirit. Let us trust



that if the physical agents are freed through technical exercise (and even such exercise need not be mechanical), if we speak to the soul, the soul will respond in adequate, forceful expression.

There is an inmost center in us all,  
Where truth abides in fullness; and around,  
Wall upon wall, the gross flesh hems it in,  
This perfect, clear perception which is truth.

To know  
Rather consists in opening out a way  
Whence the imprisoned splendor may escape,  
Than in effecting entry for a light  
Supposed to be without.

MR. TRUEBLOOD presiding.

MR. TRUEBLOOD: You have heard this most excellent paper on a very vital subject. It is now open for discussion. Who will be the first to speak?

MISS WASHBURN: We are all grateful to the speaker for emphasizing the fact that expression is a matter of evolution, that it takes time and is growth, and that it is so essential to emphasize the idea that the student is to concentrate his mind on the thought. As the Chairman said in his debate yesterday, the debater should block in his subject, outline his thought, just so the speaker should block in his subject in the same way, talk to a purpose, present his subject in perhaps the light in which he wishes to illustrate it. The speaker must keep his thought in mind all the time and the blocks of thought are merely the different points of view from which he views his mental horizon. You must keep that in mind, that it is *what* you have to say, not *how* you say it, that produces an effect upon an audience, and makes delivery effective. Without this principle of unity, of concentration of mind upon the thought to be presented, the student is apt to go off upon a tangent. His speech may be thrilling but it lacks unity. We must keep in mind the purpose of the author in giving a selection and that it is the truth that comes from within that counts, and so emphasize the "what" rather than the "how."

MR. TRUEBLOOD: Let us hear from others.

MRS. DENIG: Two thoughts were borne in on me in listening to this inspiring paper. One was this: You will find it written in that true old book that the Sabbath was made for man and not man for the Sabbath. The other thought was that we who are, or who call ourselves, teachers are only students, and I wonder how we dare set

ourselves as criteria for a growing soul. I feel how little we know, how we should take off our shoes because we stand on sacred ground. I think we should be very, very careful how we stifle the spontaneity of the pupils coming to us by setting up formulas. I believe in principles. I believe, as Miss Nelke said this morning, that a teacher cannot know too much. I also believe in making the way just as clear for the pupil as possible.

MRS. CARTER: In listening to this paper, I feel also the great responsibility we assume as teachers and the different effects we must have upon our pupils. I remember when I was very young I had a Sunday school teacher for a great many years. I don't remember a single thing she said to me, but I remember that she wore a pair of beautiful garnet earrings. I remember only her name and her earrings. I had another teacher who, when I was with her, seemed to bring out the best in me. I never think of her but I feel like trying to be a better woman. This was all brought up to my mind in listening to this paper, and I think the teacher who fails to impress the pupil with the spirit of the work, even if she is teaching technique, fails in her work; and I feel that we owe the reader a great debt of gratitude for the excellent thoughts and the great inspiration her paper has offered to us.

MR. NEWENS: There has been more or less said in this convention and others which bears upon the *how*. The idea is whether there might be a possible throwing aside of the *what*, or spirit in which what we have to say, is presented, through the *how*, or through principles or systems, rather than through this ethereal or spiritual realm, which is, really, after all, indefinable. The inspiration which can come from a teacher may be enough in two lessons to put the pupil well on the way towards the artist, and by that inspiration and the student's own consciousness of his worth to the world and his responsibility he makes a mental and careful report to himself from that time on, resulting in an artist. The greatest idea, the largest idea and most inspiring, that I ever received of eternity came from a teacher of mathematics and geometry. That dear old soul, when he drew a line on the board, said: "That is not a line; that is an indication of it. It was there long before I drew it and it is reaching out into eternity." And when he drew a line across it he told me something of eternity. I had been a pretty good Sunday school boy all

my life, but somehow through the soul of that man I became conscious of the idea of eternity. But the application of what I have to say here is in just this. Mrs. Denig has touched the key of it: we ought to be proud, fellow-teachers, when we find a student in whose heart and soul and ability we find such exceeding power that we are timid in their presence and say, "I graduate you so far as my own abilities to teach you are concerned." It should be the happiest moment in our lives when we have found a student whose soul we can touch, whose ability we can so inspire that he stands before us some one day, in a lesson, absolutely transformed, and we can say: "I have no more to do with thee. Go thou and teach some one else." I know not how that student will tell some one else, but I dare say he will proceed very largely on the same basis and with the same method and principle, and if he teaches and touches some one else so that he too becomes an artist, then he has finished his mission in the work and our mission as teachers in teaching that first individual is finished.

MRS. MANNING: I will not say anything on the subject of this paper. We are all agreed that it was very beautiful, but I wish to comment specially on the fact that the speaker did what few women attempt to do, and that she did it well; that is, giving us a good talk and using her notes so little. I think that is one reason why those beautiful truths came home to us so directly, because she talked to us. I think if we could all take a lesson from it, she has set us a good example in many respects, but in that one especially.

MISS TOBEY: I have nothing to add to what has been said, except to express my gratitude for the expressions of appreciation and sympathy. It is always stimulating to interchange ideas. I thank you.

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MR. TRUEBLOOD: We will next have the pleasure of listening to a paper on "The Study of Expression as an Aid to the Appreciation of Literature," by Mr. W. R. Davis, of Chicago, Ill.

THE STUDY OF EXPRESSION AS AN AID TO THE  
APPRECIATION OF LITERATURE.

*Mr. Chairman:*

It may not be out of place in the enthusiasm of this hour to say, by way of introduction to the discussion of this subject, that the art of vocal expression, as well as the study of it, is in ill-repute, consequently it is in order to call your attention to the vital benefits derived through the art.

A college friend, seated in the office of an up-to-date college president, was asked, "Are you not planning to be something more than an elocutionist in life?" The young man was not surprised; he had heard the same question before. The fact is, the study of one of the noblest and most useful arts is deemed unworthy the serious effort of a college-bred man—or woman, I was going to say, but it is generally agreed that "the sweet girl graduate" may pursue it if she chooses; but for a man it is decidedly out of the question. This is no place to discuss reasons for this Philistine attitude; suffice it to say, this is the age of the practical. In the words of a noted educator: "We are too busy getting knowledge, facts, to get an education." Neither is it in order to apologize. The day of apology was all too long; now it is past. The elocutionist no longer needs to carry a list of apologies in his pocket to gain admittance into the assembly of the wise. Rather it is our purpose to present, once again, the permanent, vital value of elocutionary training—the aid it gives to the appreciation of literature. If such a study possessed no other value, it ought to be ranked among the most fruitful forms of training, not only to those who make elocution a profession, but to every young man and woman in college and university.

I have referred to the fact that the study of vocal expression is in ill-repute. But the study of literature has been practically ignored until recently. Even now it is treated for the most part as "a hanger-on to the study of philology." The aims of the study are so varied, and methods so unsatisfactory, that Prof. John R. Moulton said, before the National Educational Association, a few years ago: "The study of literature has yet to begin." Many a weary student thinks the same way after listening to a half-hour exhortation to drink in the spirit of "Hamlet", followed by a half-hour

philological chase after one word, the textual meaning of which was apparent at the offset. So that if you chance into a college English library room you may be struck by the presence of numerous, wholesouled, high-minded women, but an exceedingly thin scattering of men, until twenty hours before the examination.

Moreover, it is a fact that the leading teachers and students of literature are coming to see that it is the training in the vocal expression of literature that leads to the most sympathetic and deep appreciation of literature, which is the aim of any proper study of it. A noted Frenchman recently called upon the people of France to make the art of reading aloud "the very corner-stone of public education." Professor Corson of Cornell University would make it the only test of a student's appreciation of literature. Prof. J. R. Seeley of the University of Cambridge has said: "It is not merely for its practical use in after life to those whose profession demands public speaking that I desire to see elocution be made a part of education; but by this means more than any other may be invoked in the minds of men a taste for poetry and eloquence." In other words, it makes possible the appreciation of literature.

Notice, we say *appreciation* of literature. We do everything with literature today but simply appreciate it. We are busy with many things concerning literature but miss the real thing—literature itself. In our schools we study histories of literature, histories of words, history of writers; we hear lectures on literature, criticisms of literature, reviews of books. Outside of college halls, what voracious appetite for literature! Everything goes, or rather we skip over everything. Everything is "reviewed." We are not concerned here with the discussion of what is good and what is evil in this attitude toward literature, but we want to emphasize the fact it will never yield us an appreciation of literature.

What, then, is meant by the expression "Appreciate literature"? And how does the study of expression aid it?

Without stopping to discuss definitions, in the term literature we include those literary productions that because of their substance of thought and emotion and form of expression make a permanent appeal to men. Now, an appreciation of literature means the sympathetic comprehension and appropriation of all that literature contains. There is in literature an element of thought, given by the

writer's intellect, which gives unity to the production. To appreciate a piece of literature is to know the thought it contains by a detailed analysis and careful synthesis. The fine shades of meaning in phrase and clause must be apprehended. Again, there is in literature an element of emotion, in which the thought was conceived and in which it lies enwrapped. Professor Corson has termed it the "informing life of literature." Call it what you will. As it is the highest aim of literature to *interpret life*, so the highest, best forms of literature will be informed with emotions, passions, aspirations, which are the essence of life. To appreciate a piece of literature, one must respond sympathetically to the spiritual notes of the production. Spirit attracts spirit. If what Mrs. Browning says is true, "It takes a soul to move a soul," it is equally true that it takes a soul to be moved by a soul.

Lastly, there is in literature an element of imagination which molds the thought and emotions of the writer into ideal forms, that sees "the light that never was on land or sea," that catches sounds lost on the common ear. If one is to appreciate literature he must, by an act of imagination, create for himself the spiritual vision of the writer. "We are all poets when we read a poem well," Carlyle has said. It is well, standing at the foot of the mountain, to feel the same emotion that thrills the man at the summit, but to appreciate fully his experience, one must himself stand on the summit, to view the same landscape, to catch the same glories, to fill in for himself the thousand hints that no pen can hold. Imagination is at the summit of experience, but it is the very foundation of the appreciation of life and literature.

Depth of thought in literature calls on depth of thought in the reader; warmth of feeling on warmth of feeling; spiritual sight on spiritual sight. We appreciate literature only when we comprehend the thought, respond to the passion, and appropriate the vision.

How, then, does the study of vocal expression aid in appreciation? We are concerned here primarily with the aim of such study and with such details of method as are essential to all method. We are conscious that the methods will vary in every sort of study. But the end in view is generally the same, and there are certain specific requirements of such study that are necessary to gain the end.

It is a commonplace observation that in order to give

vocal expression to a piece of literature one must know the thought it contains, just as one must know the notes of a piece of music in order to play it. But this is true when one does not intend to voice the literature. The point to be emphasized here is that the mechanical work of analysis and synthesis is no longer uninteresting and wearisome because it is not made an end in itself but a means, where it properly belongs in the study of literature. Technical knowledge, too, is appreciated now as an expression of life. A knowledge of philology? Yes, if it is necessary to interpret the thought. A study of literary history? Yes, if it will make the piece *live*. A study of biography? Certainly, but not now for the purpose of "literary gossip." The elocutionist must know what the piece of literature is, not what is said about it.

Moreover, he cannot stop with the possession of the thought. Here is where the great majority of conscientious students of literature do stop, and the rest never get this far. The work of the elocutionist is just begun. He must feel before he can express. With him it is not a matter of how much is read, but how much is felt. "There," said the famous teacher of literature to his pupils, "take those two lines; live with them. If I may feel the ring of true passion in them at the end of two months you will have made great progress." What Shelley says so beautifully of the skylark may be applied to a piece of literature:

It will not tell  
To those who cannot question well  
The spirit that inhabits it.  
It talks according to the wit  
Of its companions, and no more  
Is heard than has been felt before.

If "art sets action on the top of suffering," in *writing* a poem, it will also in *expressing* a poem, and the response by the emotions to the passion of the literature which conditions vocal expression fulfills the second condition of the appreciation of literature.

Finally, the elocutionist must make both thought and feeling his own by the creative power of his own imagination. Imagination is primarily a matter of observation. So the student of expression is taught to observe the incidents of his own experience and those of others. Continued observation develops sympathy and sympathy always reveals the *hidden relations*—the power to see and

express, which is termed creative power. Thus, in stimulating and developing the imagination, the study of expression is the greatest aid to a genuine appreciation of literature.

What is the aim of the study of expression? What, if not above all else, to cultivate and develop our essential being, to educate the "What is?" How apt are the lines of Mrs. Browning, in "Aurora Leigh:"

Let me think  
Of forms less, and the external. Trust the spirit  
As sov'ran nature does; to make the form;  
For otherwise we only imprison spirit,  
And not embody. Inward evermore  
To outward,—so in life, so in art  
Which still is life.

That is the unwritten motto over every school of expression worthy the name, and the ideal of every true teacher. If so, then, as the ideal is reached in any degree, literature will be *appreciated*. Notice, I do not say that the study of expression is the *only* way to gain power to think, and, imagination to create—in other words, spiritual education. But it is one way, and one that is often overlooked; and since in its last analysis appreciation of literature is a matter of soul, the study of expression is of invaluable aid. Now, there are many things that ought to be said right here. I have time but for two. In securing appreciation let us have patience to wait. We don't sow a kernel of wheat at seven in the morning and uncover it at nine to see if it has sprouted. Neither do we attain spiritual development in a few months. May I frankly tell my own conviction? The trouble with us youngsters is we have not lived long enough to be spiritually educated—"drawn out." There is so much outside of our observation, experience, and imagination; and the trouble, sometimes, with our teachers is that they forget that life is a growth.

This leads to the second thought. When ought appreciation of literature to begin, and so the study of expression? For instance, when ought Shakespeare to be put into a boy's hands? Why, a boy is not so very old when we give him the same physical food that we give the man, nor do we dish it up in a different form. To be sure, spiritual life develops more slowly, but the food is the same. I believe Shakespeare and Wordsworth good food for a boy; better than one-half at least of what are termed children's stories, whose avowed purpose is "to develop the imagination."



This leads me to the last and greatest aid that the study of expression gives to the appreciation of literature; the ability not only to appreciate literature for oneself but the ability to make others see and feel, and create. "The artist's part is both to be and to do." To the artist, as well as to the disciple, comes the first voice, "Follow me!" but just as certainly comes the later voice, "Go!" "Follow me!" that is addressed to man's being; "Go!" that is a command to express. He does not know the full meaning of literature until he has been thrilled at seeing the blind see and the deaf hear. "I go to church just to hear that man read the Bible." What higher compliment than that? "Your reading of 'The Merchant of Venice' has made Shakespeare live for me," said a fifteen-year-old boy to his teacher. This is worth while. To the true artist a morsel is never so sweet as when shared with another.

Doubtless you are all familiar with the first experience of a lawyer with a jury. He was absolutely certain that eleven of the jurors were his when he started his plea; but when the verdict was handed in he found he had lost the eleven and had gained the one. His plea was so weak that it disgusted the wise but convinced the unprejudiced.

So, in conclusion, just a word to the wise. The best proof of the value of the study of expression is not a proof at all, but a challenge: "Try it and see!" When people were accustomed to use the expression, "experience religion," this was a favorite pulpit quotation. When we become more and more accustomed in the realm of literature to connect the study of vocal expression with the appreciation of literature I know of no sounder advice—"Try it and see."

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PRESIDENT HAWN resumes Chair.

MR. HAWN: It is my pleasure to have heard that paper. It seems to me there can be so little dissent that we shall probably not have much discussion; but the author of the paper may want some suggestions from you, so we will proceed to discuss it.

MR. TOWNE: The element spoken of in this last paper, of the life in all literature, appeals to me very strongly. Every one has a hobby; a hobby is different from a "pony," as those in college will agree. My hobby is the dramatic in literature, and as I take it that is the life in all literature.

Richardson gives us a definition of literature which bars certain selections on account of their nature, but you take literature, so called literature, and to us as professional interpreters and teachers of elocution it is simply life locked up in words. In order to appreciate it and get it out we must imagine all it is. Irving says that the reason there are no more Shakespeares at the present time is simply the fact that life in literature is neglected; the dramatic element which he interprets to be life is neglected entirely and we are to-day under the purely mechanical. It seems to me that, in order to appreciate literature thoroughly, we must go to the bottom of it and from that up, to get life, and when we have it ourselves then we can give it to others. Life in literature is the element which makes literature stand.

MR. HAWN: We must conduct this discussion along strictly professional lines; each speaker being allowed three minutes only.

MR. TRUEBLOOD: I enjoyed the paper very much and indorse the speaker's views. I would like to ask a question for him to answer when he comes to the final remarks: What distinction he draws between the teacher of elocution and the teacher of literature; in other words, should one who is strictly a teacher of literature in a school be the same as a teacher of elocution? Or where should the line of demarcation be drawn?

MR. HAWN: The closing moments belong to the speaker.

MR. DAVIS: In regard to the question asked as to the line of demarcation between teachers of elocution and of literature, I believe that the teacher of literature will be more and more an elocutionist, in the sense that he will open up the life of literature through readings in the classroom. Now, there will be different teachers of literature; there will be those whose duty will be to open up the history of it thoroughly. I believe that to be essential; also, the philological study another essential. But there will be a greater number of teachers of literature who will devote themselves entirely to opening up the life and spirit of literature, so that, when one takes a literary course in college, he won't go out with simply a casual comprehension of literature but no idea whatever of the real thing, the life in literature. I am too young to answer that kind of question, I am sure, but I simply present what I believe. I am still a student and can learn a great many things from day to day.

President Hawn announced a few moments for recess.

(After recess): 11:40 A. M.

MR. HAWN: I would suggest that those who are notified to act as critics of the reader should provide themselves with pencil and paper and jot down a note here and there. We have a reading which will last probably from twelve to fourteen minutes and I am sure the reader invites your earnest and honest criticism.

Mr. Newens, Mrs. Manning and Miss Washburn are notified to be critics. Recital by Fenetta Sargent Haskell, of Cuba, Mo., of a selection from "Les Misérables."

(Recital by Mrs. Haskell).

MR. HAWN: Whatever the critics may say, it was certainly a great treat and a delight to hear an elocutionist whom you *can* hear. Mr. Newens, please.

MR. NEWENS: I beg to call the Chair to order. I think he was not put on the critics' committee and he has stolen some of my fire. I wish to commend the reader of this matchless bit of life in literature for certain things which every audience enjoys above all other things. First, a boldness, regardless of any timidity within, a boldness which overcomes it all and which is absolutely necessary to master that self-consciousness that timidity would show, which, in its appearance, breeds failure to start with. I want to commend that boldness with which the reader started her story. I want to commend again the force, excellent quality and loudness and strength which made every individual in the house feel that the reader was reading directly to him. If there is any one thing an audience enjoys above others, I think it is to understand the words which the speaker uses.

Adversely, from my point of view, there are two things I wish to present. The first is this: The transitions between the characters were observable in themselves. Now, I think there is a fault both ways in this regard. I think the transition may be so evident that we wonder at the quickness of the change from one character to another and our attention is called to that wonderful acquirement or ability; we are thinking of that, rather than the thing the individual is saying. I think the other extreme is to make that pause between the changes from one character to another wherein we begin to wonder what's next, and ask ourselves what is going to happen. Now, there is a mean between these two extremes which is absolutely

indefinable. I think it is practically out of the question for any one to teach impersonation and transition. You may criticise this adversely or you may commend that work of the pupil, but somewhere in the inner consciousness where we live and feel ourselves in touch with man you have come in contact with one where you felt you were not getting hold of that individual's heart. You need no one to tell you that; it is a question of the spiritual. On the other hand, you may feel that you are getting right into the heart and life and you need no one to interpret that for you. Now, somewhere between, there is a niceness of transition that must be studied and worked out and felt. If the audience is saying "What next?" and wondering at your remarkable ability, then something is wrong. But if we feel that we have put them into our atmosphere and they are going right along with us without the least hesitation or wonderment, then I think we can feel that we are succeeding. Now, these are bold things for one to say; I hesitate somewhat in saying them. I fear oftentimes we are given to having the individual place himself somewhere where he may be seen. But this is my point of view as a critic: The hand of Jean Valjean, where he presented his letter or passport, was seen; therefore I think that a blemish. We saw that hand when the reader was not entirely in full and complete impersonation of the character who held the letter. Now that transition I mention refers not only to the division between the characters, but also from the parts where the individual who is reading seemed to present her own words and then drop into the character. It may be applied in one place as well as in another.

The other adverse criticism I have to present is this: The force which is so splendid a thing was used to ill advantage. Maybe I thought it rather than felt it; I am not absolutely sure, but I am conscious of the effect that, in the quietness of that hour at night, when the moonbeams were stealing through the windows and Jean Valjean was passing so quietly through the room, not a sound to be heard, yet the force was so great that it spoiled the quietness and stillness and the terror of that moment.

MRS. MANNING: It is extremely hard for me to listen to Mrs. Haskell and criticise her other than in a favorable light. I have never done it before, and she is such a strong and magnetic reader that it is doubly hard, harder, I think, for me than for any one else to see the faults. She carried

me along with her as she always does. I lived with her through this work. I think her character work very fine. I tried to listen to her as I would to any pupil; I felt it was absolutely necessary for me to find something that was not right. So perhaps the only adverse criticism I could make would be that I think if the descriptive part had been subordinated a little it would have added to the artistic effect. I felt that it was made a little too much of. As to the force, I felt that Mrs. Haskell is accustomed to painting her pictures on large, broad lines; she is accustomed to filling very large spaces; and knowing her work as well as I do, I felt that was the reason for it. The only thing, however, that at all marred it for me was just that the description was being made a little too much of, and not subordinated to the artistic.

MISS WASHBURN: I think we were all very much impressed with the magnetism of the speaker, her domination of the audience and the clearness and vigor with which she sketched in these scenes for us. I differ a little bit from the first critic in his saying that he admired her boldness at the start. I think there is such a thing as making a thing so strong that you make it artistically and psychologically weak. Just a little sentence might illustrate that point. Where she said that the police was dismissed, her voice was very strong and clear. Now, that policeman was of no importance; he did not appear upon the scene again. At the beginning, the hero is a man who is under a great strain. He is like a hunted hare, driven from pillar to post. It seems as though the contrast was not accentuated enough—the weakness of his position as compared with the strength of an irresistible Fate which makes his reception here so remarkable that some one should allow him to come in and give him a bed such as he had not slept in for nineteen years. Only upon that point I would take exception to the interpretation.

MRS. HASKELL: I thank my critics very much. Perhaps the abruptness of the beginning might be accounted for by the fact that when I give a whole evening's recital from "Les Misérables," I give an introduction, but I could not do so here in twelve minutes. It seemed abrupt to me to begin without an introduction. Also, I did not realize that I need not speak so loud; I am constantly criticised for that. I try to reach audiences of four or five thousand often and don't always get my voice down to suit smaller

houses. Moses True Brown used to tell me I did not group rapidly enough, too, so Mr. Newens was right there. I thank you very much.

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On Wednesday Evening, at 8 o'clock, the following program was rendered at Unity Church:

Aria, "My Heart Is Weary"—Goring Thomas.

MRS. JAY A. ROBINSON, Denver.

Recital from "As You Like It" Act III, Scene 2: Act IV, Scene 1.—Shakespeare.

MRS. THOMAS C. TRUEBLOOD, Ann Arbor, Michigan.

Recital, "Dolores Before the King," from "In the Palace of the King"—Marion Crawford.

MISS SARA GREENLEAF FROST, Staunton, Va.

"Come Into the Garden, Maude"—Balfe.

MR. HARRY D. MARTIN, Denver.

Recital, "How Honey Got Los'"—Original Monologue—and "Blow Li'l Breezes."

MARTHA GIELOW, Washington, D. C.

## Session of the Main Body

THURSDAY, JUNE 25, 1903—10 A. M.

### The PRESIDENT IN THE CHAIR

MR. HAWN: We shall now have the pleasure of listening to a paper on "The Influence of the Fine Arts on the Moral Sensibilities," by Professor J. H. KAPPES, of Denver, Colorado.

### THE INFLUENCE OF THE FINE ARTS ON THE MORAL SENSIBILITIES.

BY J. H. KAPPES, DENVER.

Man was created with a threefold faculty, viz.: the intellectual, the ethical and the emotional. No human being can be called cultured who is not educated *harmoniously* in these three faculties. The Creator prepared two distinct sources from which human happiness may be derived. The first source the cultured man finds in his own breast. It is distinctly subjective. The second he finds everywhere in the external world. That is objective. These two sources are dependent on each other. The objective and the subjective in man are so closely allied that a correspondence, so wise and perfect, shows a manifest design by their combined energy for the happiness of man.

Philosophy is divided into five distinct *main* divisions, viz :

1. The Science of the Human Soul, or Psychology.
2. The Science of the Law of Correct Thinking, or Logic.
3. The Science of Ethics, or Moral Philosophy.
4. The Science of the Supernatural, or Metaphysics.
5. The Science of the Beautiful, or Aesthetics.

This last division engages our attention.

Now, what is the aethetic sense or taste of man? It is *that* power of the soul by means of which man receives pleasure from the beauties of nature and art. Whenever

and wherever this power is exercised, on appropriate objects, the result is mental happiness. This explains the phenomenon why we feel happy when we are surrounded by objects of beauty.

Some derive pleasure from the study of poetry, others from the demonstrations and deductions of mathematical science. Some minds work only on concrete subjects, while others delight in the abstract. So it happened that a celebrated mathematician studied Milton's "Paradise Lost," and after he had toiled through the difficult work for some months, he asked the question in a really mathematical way: "What does all this work prove?"

When the author of the Pythagorean proposition had discovered its solution, he ran through the streets of the city shouting in an ecstasy of delight: "I have found it! I have found it!"

There are other minds which find their greatest delights in the productions of the pencil, the brush, or the chisel. So it is also with the beauty of architectural creations.

The "concord of sweet sounds" demands a different organ. The ear pours its rapture into the same human soul. To the blind the external beauties of art and nature and the pleasure derived from them are a sealed book. Hence it is that they turn with redoubled relish to those objects which communicate with the soul through the organ of the ear.

Which one of the fine arts produces the highest order of influence?

It is *eloquence*, which seems to combine the excellence of all the fine arts. Eloquence involves the very soul of poetry; and since poetry is the greatest of the fine arts, the orator has a power in swaying the minds of the hearer that cannot be surpassed by the means of any other fine art.

Poets and prophets were the accredited public speakers of the assemblies of the ancients. They recited their own productions at their games and festivals. They stimulated their fellow citizens to delight and to deeds of martial valor.

In the history of literature we find that the epic existed prior to oratory. For we know that Homer, the prince of epic poets, lived some hundreds of years before the father of oratory, Pericles.

The Hebrews are entitled to the earliest place in the history of poetry. Every student of the Old Testament



must be struck by the grandeur in which it stands on a hundred monuments of antiquity. From these ancient treasures has been drawn the material of the most sublime and effective eloquence. Our modern critics and profound philologists are undecided whether to class the Hebrew prophets as orators or as poets.

The art of painting cannot be compared with the art of poetry, or with eloquence, because painting takes place in *space*, while eloquence and poetry take place in *time*.

Eloquence instantly wings its flight through every region of nature and art, summoning, at pleasure, whatever it needs to produce an impression on the soul, and that impression is *not*, as in a picture, the result of slow and labored strokes of the pencil or brush, but of the mighty *action* of the mind in its boldest conceptions and its warmest enthusiasm. The genius of human eloquence can carry the soul captive and encircle the whole man with its irresistible enchantment. Painting cannot do this.

The great object of eloquence is persuasion. Persuasion may be an *incidental* result of production of the pencil and brush, but it never can be a part of the main design.

What is the object of those historical paintings in the rotunda of the national Capitol?

It is national *glory*. They can indirectly and incidentally persuade the young to the adoption of principles of pure patriotism and to the performance of deeds of heroic devotion.

If such, then, be the effect of these speechless works of art upon the patriotic heart; if the mute paintings and the voiceless marble can be so eloquent, if they can illustrate the renown of past generations and inspire generations to come with the spirit of high endeavor, to what achievement may not a living, speaking eloquence aspire?

The statue of Demosthenes might charm the beholder, but what would he think of Demosthenes himself, especially could he hear the indignation of his voice in denouncing the atrocities of the King of Macedonia?

Now let us make a comparison between eloquence and music.

Music is purely emotional, while eloquence can appeal to the emotions as well as to the intellect.

The province of music is to appeal to the *beautiful* rather than to the *useful*. None of the fine arts can reach music in its influence. Music is the most subtle of all the fine arts.

It is just like religion. You cannot *understand* the one nor the other. Religion can be *felt*, but not *understood*. It is precisely so with music. Whatever is intellectual about music is the science of musical composition, either in melody, harmony or in both combined.

All great and profound musicians were men of the deepest and purest emotions.

Who composed the profoundest music? Giovanni Palestrina, John Sebastian Bach, George Frederick Händel, Joseph Haydn, Amadeus Wolfgang Mozart, Ludwig von Beethoven, Robert Schumann, Franz Schubert, Felix Mendelssohn. In these we have perfect *mental* and *emotional* reciprocity.

Just as all those great men I have named could not be silent in the midst of the *works* of God, much less could those pure spirits be silent in the *presence* of God himself.

The art of music is of noble birth and, like all sister arts, should never be desecrated to unworthy and unhallowed purposes.

Music is not an isolated art. It forms a most necessary link in the great family of arts. Its origin is to be looked for at the same source as that of the other arts. Its ideal functions are also the *same*.

What is art?

Art in general is that magic instrumentality by means of which man's mind reveals to man's senses that great mystery called the *beautiful*. The eye sees it; the ear hears it; the mind conceives it; our whole being feels the breath of God. The sense of the beautiful is that Godlike spark which the Creator has placed in the soul of man; and the necessity of giving it reality is that irresistible power which makes man an *artist*.

Not through *one* art form alone does the idea of the beautiful reveal itself to us. Though different in their forms, which are necessarily dictated by the material which every species of art employs, yet the one idea of the beautiful is contained in all art.

To say that it requires more genius to create master works in one art than in another is certainly a wrong assertion. Shakespeare, Beethoven, Michael Angelo, Milton, Phidias, Goethe, Raphael, Dante, Dürer, Schiller, Mendelssohn, Bach, Händel, Palladio, Mozart, Haydn, Tasso, who can prove which one of these minds was the greatest?

In the plastic arts the idea of the beautiful is expressed through outward forms. The eye serves the mind as interpreter of an ideal.

In music the world with its emotions and feelings is driven back to the heart, and the idea of the beautiful is expressed through tone-forms which the ear reveals to our mind. Thus, music's real *nature* is less understood than the more realistic plastic arts; hence the dualism which exists.

In poetry the objective nature of the plastic art and the subjectivity of music are united. In reading the description of a palace, of a beautiful figure, of a landscape, our mind sees those objects in great reality, while, at the same time, the peculiar mood, in which these pictures place us, when associated with certain lyric and tragic situations, thrills our soul with emotions and feelings in a great degree similar to those awakened by music.

Every art has its moral, refining, ennobling qualities, but art can also be made the vehicle of demoralization, or to serve frivolous purposes.

It is the *true* artist's mission to keep his ideal of the beautiful, in all its forms, chaste and pure. Not by descending to the level of everyday trivialities will he fulfill this noble mission, but by lifting up his eyes toward the purifying atmosphere of the Godlike ideal.

We should never be prejudiced or influenced in speaking of the different masters by the nationality or the school to which they and their labors belonged. We should never accept any judgment, any opinion of a historical fact or aesthetic appreciation of important works, that marked an *era* in art, until after a conscientious, careful examination and study of the most reliable sources.

Oh, if only my time would permit, I should like to point out the great industry, the iron perseverance and the deep devotion, displayed by our most eminent masters, not only in creating original works, but also in studying thoroughly and diligently the works of their predecessors. These men knew how to respect the great qualities of those who lived and toiled before them. It was not all *genius* that made these masters so great; their greatness was partly due to their continual, well-directed, profound study of the fundamental principles of their art.

But how is it *now* in this materialistic age, where the Almighty Dollar is greater than the once almighty genius?

We have neither time nor perseverance to go through a preparatory and earnest study.

Several years ago, while living in an Eastern city, a young man came to me, asking my advice as to becoming a composer. He had a portfolio full of manuscripts which he left with me for my critical examination. In a week he would call for my opinion. Meanwhile, I examined his productions which, though crude, showed some talent. He called again. I laid out a plan of study for him, based upon the principles of European conservatories and advised him to go to Leipzig to study composition. He was perfectly astonished at the severity and length of study required and said to me: "Don't you think if I work right hard for a year or so that I shall be able to compose an opera like Gounod's "Faust," or an oratorio like Mendelssohn's "Elijah?" More than fifteen years have passed, but I have looked in vain for a new opera "Faust," or a new oratorio "Elijah."

Mendelssohn and Gounod, both of whom I knew intimately, have taken delight in work itself, and waited patiently for their reward; but the young aspirants of the present day would like to take the reward *first* and dispense altogether with the drudgery of preparatory work.

Music is often called the "Bride of Poetry," for they were wedded in Paradise and they have continued to live, harmoniously together through all revolutions of time, through the decay of empires and the sepulchre of the human race. They cannot be divorced so long as the passion of the soul shall demand expression.

For every emotion of joy and grief, of love or indignation, there is an appropriate sign, which takes the form of a modulated sound, and these sounds produce the most powerful impression on the mind.

The first poets sang their own verses, and hence the beginning of what we call *versification*, or words arranged in a more artful manner than *prose*, so as to be suited to some tune or melody. The musical scale is much more wonderful than the alphabet of a language, because it is the immutable production of nature, while the alphabet is arbitrary.

Eloquence claims music within her domain, so far as the energy of emphasis, the melody of sound and the harmony of periods are concerned. The living voice is the most wonderful instrument and is essential to the highest

achievement of both arts. Conception, adaption, emphasis and expression are all common to both.

The superiority of eloquence, as a practical art, is seen at the bar, in the forum, in the pulpit, and in legislative assemblies. In the great halls, where civil affairs are transacted, music would be out of place; it would be a hindrance and detriment to the commonwealth.

*Art is based upon science*, and the advancement of the *one* insures the progress of the *other*. Here is a perfect reciprocity.

Of all the fine arts, poetry is the greatest. Some writers have defined poetry as the language of the *imagination*, but this is only one phase of it. Poetry lies deep in the heart of the poet himself, and then it is that it *awakens* the most profound emotions in the hearts of others. To illustrate: Let us compare the poet Shakespeare with the poet Schiller, who is called the German Shakespeare. The British bard is perfectly *objective* or epic. He holds a mirror before us in which we see the world; but we see very little, if any, of the man Shakespeare.

Schiller, the German Shakespeare, is perfectly *subjective*. He also holds a mirror before us in which we see the world, which Schiller has fashioned according to his own high ideal.

Shakespeare is the philosopher of *reason* and understanding; but Schiller electrifies the *heart*. Shakespeare influences the *intellect*, but Schiller becomes the *moral* teacher of a whole nation, so much so that the great William von Humboldt said: "Schiller, by his lofty moral teaching, kept a whole nation *pure*." Schiller became the orator of his nation by his lofty poetry.

When Christianity, which I prefer to call the "eternal principle" of the world, extends her empire on the earth, shaping the purposes and satisfying the sensibilities of man, the more certainly will his taste seek its gratification in such work, rather than in that which panders to the passions, debauches the imagination or corrupts the heart.

In the history of painting we meet the names of Raphael, Angelo, Leonardo da Vinci, Veronese, Salvador Rosa, Titian, Rubens, Van Dyke, Albert Dürer, Holbein, Murillo. Which were their most successful and most celebrated productions? We all know that they spent the force of their genius upon themes of inspiration, such as: "The Miracles

of Christ," "The Preaching of Paul at Athens," "The Death of John the Baptist," etc. These great men were attracted by the moral beauty and the grandeur of their themes.

Do you not suppose that, in addressing their works of art to the religious sensibilities of man, they expected to find in them responses of the deepest tone and of the most undoubted perpetuity? The colors may fade from their canvas, yet the *idea* is *eternal*; though Bach and Handel may have been forgotten, yet their *ideas* of religion in music are eternal.

In all art connection we must consider three things, viz:

1. The comprehensiveness of the design.
2. The beauty of proportion.
3. The sublimity of expression.

These qualities are essential to the highest success in art.

In recapitulating those arts which I have brought to your view, we see prepared, on the one hand, the beautiful images of poetry—the rich colors of painting—the moral sublimity of eloquence—the soft melodies, and profound harmonies of music—the silent eloquence of sculpture; and on the other hand, certain mental susceptibilities by which the influences emanating from these arts are enjoyed.

Just as there is a law which adapts the light to the eye or the sound to the ear, I believe there is a law which adapts the man to his time. The work to be done is not laid on a chance individual, but the man is found to stand just *there* and do just *that*. Such a man is called a providential man.

Just as personality is the lever of *history*, so it is in *art*. But with all my firm belief that everything goes by eternal laws, I stumble in my contemplation, upon the law of dualism in science, in history, in morals, and even in the realm of the fine arts.

That the fine arts *do* exercise a healthful influence upon the moral sensibilities, I do not doubt for a moment. And yet the history of art has shown that there is no rule without some exceptions. We see this exemplified even in the ordinary walks of artistic life. Why, then, is it that some of the greatest artists, and certainly many of the lesser lights, who are not entitled to the appellation of artist, appear as if their moral sensibilities had never received any benefit from artistic influences?

A celebrated author said recently: "The tendency of modern culture is away from Christianity." I am not in sympathy with this sentence. The great Goethe says: "Christianity without culture is impossible, and the germ and essence of *all* culture is found in Christianity." But to return to culture:

Culture is the harmonious blending of the three principal faculties, viz.: Intellectuality, ethics and emotions.

Is art possible without that culture? Suppose a man of high technical skill were only educated intellectually, but lacked the moral and emotional development, would you call such a man cultured?

It is in art that culture comes to its *flower*, and it is in the reaction of art upon the artist, that we learn just what this kind of culture does for a man. A tree is known by its fruit. We deal too much in glittering generalities about culture; we utter too many ingenious sophisms—and the simple-hearted believer stands before that so-called culture with a silent tongue.

I am not a pessimist; I believe we are progressing in the moral world, but I fear that the pretended culture sails under false colors. It is so in literature, in sculpture, in painting, in music, in elocution, in the theater and in every branch of the fine arts. Why is it that so many practitioners in art are themselves the most lamentable evidences that their practice in art has not *one* purifying or or ennobling quality?

It is because such practitioners in art are not *cultured*. They may possess intellectuality, but they lack the culture of high morals and religious emotions. Why is it that some so-called artists in music, in poetry, in elocution, in painting, in sculpture and in the histrionic art live in open violation of the Ten Commandments upon which all the culture of the world and the perpetuity of civilized society and government are based?

Some people have gone so far as to charge art itself with the looseness of some of her devotees. I, for one, protest against such an accusation. Art is no police officer to keep us in order; art *does* not and *cannot* enforce duty by law; art does *not* offer reward or threaten with punishment; art never pretended to teach a code of morals. Art expresses *that* which is *in* the soul of humanity, through the subtle influences of imagination. Art creates in us a sympathy with *that* which is noble and high.

It is not the fault of art that so bad a flavor lingers around the opera house and the theater. It is the fault of *men*. When Charles II was called from France to occupy the English throne, after the death of Oliver Cromwell, he brought with him all the French corruptions into his court, upon the English stage and into English society—and England has not recovered yet from the immoralities of the Stuarts.

Does music purify those who devote their lives to it?

Yes, and no! Yes, we see that it did purify the lives of such men as Palestrina, Lassus, Bach, Händel, Haydn, Beethoven, Schumann, Felix Mendelssohn. All these great composers were models of morality and high religious sentiments. They were men of the highest harmonious culture and their music strengthened their moral and religious convictions, and their convictions purified again their lofty music.

Why is it that so many people throw a slur upon the art of elocution, which I consider one of the greatest factors in the education of the people? It is because so many of those uncultured "hellocutionists" go through this country bringing disgrace to a profession so noble, so high-toned, and so beneficial in *reality* and *potentiality* to our rising generation.

We want in our professional life greater general culture on the part of teachers. It is not enough to go through the country declaiming a few funny dialect pieces with badly applied gestures and facial expression, in the the shape of grimaces, in order to be called a teacher of the art of elocution!

Every educator knows that *moral culture* is the cornerstone of *all* education and culture. Refinement (so-called) without character is nothing more than silly affectation. It is false and very *harmful*. That kind of refinement is simply *pasted* on the outside. It washes off when the rainy season of trial and misfortune set in.

Every teacher must understand that the first duty in teaching is to make good citizens—citizens who are honest, honorable, just, and tolerant. Such an education will be the death-blow to *pretenders* of any kind. Our republic needs men, just now, like those of the Reformation of the sixteenth century—like Luther, Melancthon, Calvin—who feared God so *much* that they did not fear anything else, neither the world nor the devil. A God-fearing man is a



man of well-developed religious and moral nature—a man of character. Such men and women ought to be in the noble profession of teaching, for a great philosopher, himself a teacher, said: "Religion is the mainspring of the highest spiritual activity, which is *culture* itself."

This is an age of gigantic *trusts*. I think it would be a wise arrangement to have a kind of a "teachers' trust"—a "teachers' protective labor union" for the encouragement of high culture among the teachers and for the expulsion of unworthy members of the profession.

Ladies and Gentlemen of the National Convention of Elocutionists: I admire and honor your profession and your work. You have it in your power to do much for the attainment of the *ideal* of all teaching, viz.: "general culture."

There is no vocation like that of teacher. It has the power of multiplication. It has an element of *life* in it, that no other work of life has. It is eternal! It has that communicating touch of intelligence, morality, religion and patriotism which runs from one to another and which goes into the elements of *character*.

If not crowns of wealth, if not the luxury of *ease*, if great fortunes are not yours, yours will be a more enduring *crown* if it can be said of *you* that in every touch upon the life of the young, you have *lifted up*. Let us magnify the calling of teacher, not by boasts, but by *work*; not by pretensions, but by *results*; not by show, but by *worth*; not by words, but by *deeds*.

My best wishes go with you! May God bless you abundantly in your great work!

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MR. HAWN: We shall now hear Mr. O. B. TOWNE, of Topeka, Kansas, on "The Voice as an Agent of Expression."

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#### THE VOICE AS AN AGENT OF EXPRESSION.

There is no element in the mechanical structure of the human being that has a greater influence in the advancement of civilization than has the voice. There is no element which has done more for the establishment of "peace on earth" and "good will toward men." No element has done more of good and more of evil. No element has greater strength and yet has greater weakness. One scarcely

realizes the power of expression that lies in the voice until once deprived of it. We carry on the ordinary affairs of life easily and quietly; we succeed in the greatest efforts of our lives, little thinking of the debt we owe to the simple voice and its ability. We converse, we laugh, we shout to our fellows at great distances, we proclaim the laws of peace from the public platform, and in this we simply transfer the thought stimulus from our own mind to the minds of those who listen. We speak words of tenderness to the sobbing child whose curly head rests trustingly on the shoulder, and the sympathy which we feel is appreciated. In all this we simply think and feel and the tone and the word assume, easily, the natural and desired elements. But remove this power to vocalize, and even though we may have the divine in thought and spirit, we have less than the lower animal in the power of expression.

The physical mechanism of the voice is very simple when compared with that of some of the other organs of the body. A pair of ligaments stretched across the top of a cartilaginous box called the larynx constitute the basic elements. A current of air is forced from the lungs, along the passageway in the trachea, through the larynx, and between the vocal ligaments, setting them in vibration. This vibration is reinforced by the natural resonators of the body until it issues from the mouth and nose in a stream of sound. Complex it may be called, but how simple when compared with the mechanical process of sight.

Thus far we have simply the voice. No word formation, no articulation, nothing but vocalization. Articulation is accomplished by the soft palate, the tongue, the teeth, and the lips. These, however, do not affect the subject in hand, and therefore need not concern us here. I will confine my attention first and foremost to the treatment of the voice, primarily as such.

It has been stated that the air which passes between the vocal ligaments setting them in vibration comes from the lungs. The lungs are one of the five vital elements in the great human system. These five elements control the entire system, and in their absolute necessity to animal existence determine the greater or lesser degrees of activity of the entire physical and mental mechanism. Yet there would be great trouble in the body were each of these elements allowed to perform its functions independently of its fellows. How little would be the efficiency of the body if the lungs

and heart, for example, did not act in harmony, even in the slightest particular. Chaos in the physical being would immediately result, and unless harmony were restored the animal body would perish.

In order to prevent such a calamity, nature has organized a second nervous system known as the "sympathetic system." This system co-ordinates the action of these five vital elements, making them work in absolute harmony. This system causes the lungs to respond in their action to the excited working of the mind, and we have the heaving breast and the deep but rapid breathing so characteristic of tense physical and mental activity. All the elements work in harmony; all are co-ordinated so that we have no inconsistency, no schism, in the vitalized activity of the healthy, sound body.

This close relation between the vital elements of the human body being understood, let us apply it to the question in hand. It has been stated that the air from the lungs sets the vocal ligaments in vibration. Also it has been stated that the "sympathetic system" coördinates the activity of the five vital elements of bodily existence. Now from this we see that the muscles controlling the throat and vocal apparatus also respond to physical and mental excitement through the action of the general nervous system, one of the five elements. This means that we have a harmony of action between the lungs and the vocal apparatus. Thus we have a tense action on the part of the lungs, and consequently the vocal organs, in response to any excited condition in other portions of the being, and the result is a tense and excited vocalization. In this coördination we find the basis for all our catalogue of vocal elements which we dogmatically class under the heads of "Quality," "Force," and "Pitch." A wide range we may say, but no wider than our data will warrant. All the thoughts of the mind, all the energies of the vitalized activity, all the emotions, and all combinations of these elements of the "triune nature," find an immediate response in the action of the vocalizing powers of man. All can be expressed and understood, and each and every one, has its place to fill, in the great social, civil and religious life of mankind.

That simple and inarticulate vocalization means a great deal in the animal world is very noticeable in the lower animals. Little do we understand the effect that quality

and force have upon the lower animals until through a systematic and scientific test we obtain definite knowledge. We talk of the great intelligence of the dog, and give him credit for the comprehension of human conversation. I will not assume the responsibility for the assertion that this is not the case among some of the more delicately bred dogs, those, for instance, who have received all the care and attention which a very partial mother bestows upon her sick child. I will not say that this may not be true in the case of such *humanized* dogs; but with the ordinary, average dog, it is the quality and force of the tone that are interpreted.

Take a concrete example. In my younger days there was a very intelligent shepherd dog which was the constant companion of myself and my younger brothers and sisters. Sometimes he appeared to understand certain things in our conversation. However, one could call him all the names to be found in the catalogue of invectives, and so long as it was done in a pleasant and bright tone, it had the same effect as did words of real appreciation and affection. On the other hand, when kind words were spoken in a stern and cold voice, he would drop his head, with an expression of infinite sadness in his great blue eyes, slink away to some retired spot and mourn. This shows the effect that simple vocalization has upon a brute. I quote as authority for the truth of this statement as a scientific fact, Drs. Clarke and Kellogg, of the Biological Department of Williams College, and Professor Rea, formerly of Columbia University of New York City. It is the mental and physical state made manifest in the nature of human vocalization that is interpreted by the animal of the brute creation.

Among the lower species of the animal kingdom we find many distinct and articulate sounds which are, to a certain extent, the means of communication between the members of the same species. For instance, we notice the peculiar call of a cat as she comes to her basket with a mouse or a bird for her kittens. We see those little furry balls of animation scramble and tumble over one another as they respond to that call. All the eagerness of pent-up life is called forth. A dog comes in sight and a change ensues. The gentle "meow" of endearment and tenderness changes into the hiss and the growl. A scramble follows and five pairs of bright eyes peering from under projecting

objects are all that is visible of the happy family. There was a distinct articulation in the call of the cat, aside from the vocalization peculiar to the species. This articulation aided in the telling of quiet and plenty and aided in giving warning of the threatening danger. An articulation so distinct that it has been caught and imitated by human beings with the same apparent result.

Notice the call of birds. Notice the howls of the wolf, the fox, and the dog, and hear the distinct articulation in the doleful wail. This is never misunderstood by members of the same species, even though these members may have been separated for generations of time, and by hundreds of miles of land and water. The language of the species is understood by every member, and the reason is because it is the simple *quality* of the vocalization modified only in a very slight degree by articulation that conveys the meaning.

Many of us have heard of a great naturalist of the present era by the name of R. L. Garner. This man has spent years among members of the monkey and ape families, both at home and abroad. From this long association, while studying their habits, means of communication, and special characteristics, he became aware that their chattering varied with circumstances and conditions. Not only was this true in the quality of the vocalization, but also to a very marked degree in the articulation. From careful study and experiment he was able to ascertain definitely the meaning of some of these variations. For instance, certain definitely articulated vocal sounds gave an alarm of assault or of the approach of danger. These varied as conditions and the degree of the danger varied. Also he ascertained those articulate vocal sounds which indicated hunger, thirst, lonesomeness, complaining, submission, and many others. All of these sounds were simple and crude, but were accurate and had a distinctness of meaning. These and many other calls he learned deliberately, and soon found himself, to a limited degree, on very sociable terms with the members of the monkey and ape families.

Curious to know the extent to which this language was understood, Garner spent many years in visiting countries all over the world, where monkeys could be found, both in captivity, and in their wild, free life in the jungle. In all this work he took particular note of the language of the species, even though its members might have been sepa-

rated for many monkey generations. He discovered to his great surprise that his slightest monkey call was perfectly understood. He imitated the alarm call, and in a few seconds had the whole monkey community in a perfect frenzy of terror. Other monkey expressions were used with effects correspondingly as astonishing. Surely this is a most unique kind of impersonation. One point is of special moment to us in all these facts, and that is, one of the reasons why all these different sounds were not misunderstood is that *the quality of the tone in any and all language varies but slightly when impressions are the same.*

Consequently, even though Mr. Garner may have learned the broad monkey dialect of the African jungle to perfection; even though he may have secured a perfect understanding of the technicalities of his conversation, the quality of the tone was so remarkably the same in expressing the same mental and physical state that there was not the slightest misconception of his meaning on the part of creatures of the same species in South America. It would not be surprising that these simple creatures should understand action, but the fact that meaning is conveyed in the lower animal creation by means of articulate vocalized sounds is of great moment. This shows a *universal* ability on the part of nearly all animal creation for the conveying of ideas from one to another by means of specific vocalized efforts. Many other experiments were made by Garner with like results, and we feel that a new era is dawning in the knowledge of the evolution of animal articulation and vocalization.

Although we find among the lower animals a readiness to interpret the quality and force of vocalized effort, yet we do not find this ability developed to any great extent. A few brief words convey all the meaning necessary for the *daily needs*, and, with the exception of that concerted action due to native instinct, the future is entirely disregarded. All lower animals are primarily beings of action. It is one of the great scientific facts of lower animal creation that there is a constant struggle for existence and a consequent survival of the fittest. This struggle is threefold. First, the struggle with the elements; storms, frosts, changes in the weather, scarcity of food, etc. Second, a struggle with animals of other species and classes, such as beasts of prey. Third, a struggle among members of the same species for food, shelter, and superiority. These

have no effect upon the mental characteristics of the species, except to develop a certain crude cunning on the part of the individual. This does not create a great demand for new vocal expression, and consequently there are but slight changes in the vocabulary of special expression. It stops when the present demands are satisfied and never goes any further.

It has been reserved for man, the highest form of animal creation, to develop mentally and spiritually as well as physically, and thus rule the physical world. Commensurate with this development has been the need for a broader field of expression. This need was not felt all at once, but came with each step in development. The thinking capacity of man thus found expression to a very great extent through the voice. At first, as in the lower animals, it was largely through the quality, force and pitch of the vocalized effort. This, however developed it might be, soon proved decidedly inadequate, and new articulate expressions were invented. With the expression of each new word, new thoughts and new phases of the same thought were brought to light; and with these new thoughts and words came greater needs for a discrimination in *quality* as well as in form. Thus it was that the range of the voice as an agent of expression has widened and is still widening.

The greatest element, however, in the development of vocal expression has been the association of communities, tribes and nations. No two communities have ever been surrounded by exactly the same circumstances, and consequently no two communities have ever had exactly the same methods of vocal communication. Association of these communities and tribes gave rise to a demand for a greater range of vocal expression. The result was a larger vocabulary of articulate sounds and more perfect methods of intercourse. Modern civilization, with all of its science and philosophy of thought and action, means a vocabulary and a range of vocal communication which is enormous. Now the voice has unlimited possibilities because of the material with which it has to do, and the future stands out in theory as one vast field promising unlimited activity.

The higher education of man has been conducive to a greater variety of thoughts, emotions and vital activities. Consequently we need more perfect ways of expressing these elements. Mere words will not do. We must have that which is more *delicate*. We have not gone at the

matter roughly, endeavoring to mark out new ground, but we are attempting to perfect and polish those faculties of which we are already possessed. If the voice is capable of expressing the coarser thoughts and emotions, it is also capable of expressing the finer, and making them mean all that they should. It will take time, but it *must*, for time and endeavor mean growth.

As a result of the scientific study of the vocalizing powers, the voice has become more and more efficient as the agent of expression. Men have written masterpieces of thought and emotion, and the voice has been found to possess the ability of interpreting them so as to bring out all they contain. We study a masterpiece and gain a most vivid picture of life under stress of emotion. But do written words describe and indicate all that is there? No! Read it again, and this time give your imagination free rein. What a change! The dull, dead words seem to be overflowing with the very essence of life. Read it aloud in its completeness; express it as if you were the person and this were real life. What a depth of soul is there! All the descriptive passages hang as dead weights to the pulsating, thrilling life of the thought. It ceases to be literature and becomes life—Life with all its flood of hope and joy and love.

How was this effect produced? I have said that we gave the imagination free rein. Ay! there is the point. We change the tangle of dead words into a mental reality. Reality in thought results in a coördinate reality in expression, and it all works itself out naturally and easily. It is not difficult, it is not abnormal. It is the simple translation of the real in literature into the real in life. Interpretation *must*, if it is to portray character truly, become *life*. No ranting, no lunatic vocalization, no smashing of great holes in the sunbeams, nothing of this purely mechanical, rigid-throated vocalization. Nothing of this! Nothing but the simple, natural expression that *tells of all there is and suggests all there can be*.

Great attention is being paid to vocal development, in order to secure a better, more easy and more exact vocalization. Why is this done, do you ask? Simply because the great medium of human communication requires it, in order to keep pace with the development in social, civil and religious life. Departments of oratory and vocal music are developing all over the world. People have been awakened to the great possibilities of expression lying in the human



voice. Yet you ask again, what methods do we use? Do we lay down laws and create formulæ with dogmatic arbitrariness? No! By no means! We have discovered that the natural voice of all animal kind, under normal and perfectly abandoned conditions, is of itself well placed. The baying of the dog, the howling of the wolf, the bleating of the lamb, and the cooing of the babe could not be better placed, and in their accuracy are able to attain their greatest efficiency. No affectation there; no unnaturalness; no imitation; it is correct, absolutely correct. Working upon this hypothesis, or rather these facts, instructors have secured greater beauty and accuracy in vocalization, and consequently greater efficiency in the expression of that which is beautiful.

In ordinary conversation the voice adapts itself to the thought, and we have the normal expression giving the *entire* thought. Whatever is more than ordinary thought would indicate misses the point—it is untrue and affected. The broken, sorrowful tone expresses sympathy and grief—there is nothing unnatural. The deep, guttural, rasping tone indicates a burst of temper—everything is natural there. "Suit the action to the word," says Shakespeare, but let us go back of that and say with equal truth, though not with the same epigrammatic conciseness: Harmonize the expression and the thought. Yet this is not done by *some* of our students of oratory. We find them "tearing their passions to tatters, to very rags," and the best we can say for their interpretation is that we appreciate their *noise*. It is one of the most grievous faults, and comes from the fundamental error of *imitating* rather than being. Nothing can be conducive to greater unnaturalness, nothing can express less of real truth than *imitation*. It makes the parrot and the "magpie" and does it well, but it does not and cannot make the *human being*. Reality and naturalness only can do that, and, by making the expression all that it can be, create life in all literary thought. It can do most with the voice because that is the element *first affected by naturalness*.

This error of imitation, however, need not be charged to our modern teachers and students of oratory, *as a class*, for the tendency of the times is to avoid it. But look back, only a few years, and see what phonographic records of affected vocalization and articulation were the elocutionists of the old stamp. Theirs was exhibition, not life, conse-

quently we listened to their noise and felt not their thought. There is no place in our art for that method which disregards the natural and seeks to convey the sound of the words instead of the thought.

If we take naturalness as our standard, what are we to do with impersonation? Do we in any way depart, in impersonation, from that which we can find among our fellow men? Impersonate a Yankee farmer, and do I aught but express vocally, the real thoughts and emotions of his experience? I even cannot do it well unless I assume to be that person for the time being. When this is accomplished, I, by my vocal expression, make the man a reality. I simply throw aside my own individuality and through the working of my imagination take up the individuality of another, the change in vocal and bodily expression being coördinate with the mental change wrought by the imagination.

What a power for activity we see in voice! What an agent in the progress of civilization! The past with all its progress is but a detail in the mighty development of this agent for the expression of God's truth. The future is bright with the promise of power—power which will not give place to the printing press, power which ever will reach the hearts of men as no other agent in the circumference of things can do, power which will live on and on, bringing to pass that great era when the corner-stone of every civilized organization shall be the doctrine of "peace on earth, good will toward men."

How sweet is the cooing of the babe nestling in its mother's arms! What joy and contentment is there expressed; it cannot be misunderstood. Yet it cannot always be thus, and the prattling voice grows with the physical being. The cooing takes on definite forms and articulation begins. As time goes on we see in the passing of childhood and youth larger fields of activity opening out before the young life, and the mind, body and soul develop with nature. Thought matures, emotions increase in number, and through a strong and manly voice there issues from the being the expression of thoughts that indicates a firm and manly soul. Manhood comes and we read volumes of thought in those full, round tones. Love brightens the soul with a tinge of divine nobleness, and in those broken and tender expressions of endearment we see the very depths of the soul of human nature. Look beyond

and see the man of middle life. Strong and noble, his voice sways the thousands as he guides the nation in the paths of justice and peace. No misunderstanding, no fault in the noble thought; no imitation; all is truth; all is natural; all is the reality of God-given life.

A step further on. In the tones of peace and contentment we hear him once more in the quiet of his home. The reverent tones (of the father now) read words from the Book of Life. Words do not express all, for in the simple, quiet voice of the man we feel the embodiment of the greatness and the goodness and the love of God. A pause; then the simple, sweet voice of innocent girlhood rises in the melody of a grand old hymn, and we are called beyond the happy, reverent girlish figure and look deep into the very truths of eternity. The sweet tones die away, but from out the fatherly heart swells a prayer for grace and blessing and love. Humbly and reverently rises that voice to the throne of mercy, and the sincerity of the real life goes with it. Once again the picture changes, and there by the vine-clad window sits a gray and wrinkled form. Familiar to us still through that which has been swept away into the ocean of years. He speaks, but the manly roundness of the voice of other days has slipped once more into a cracked and childish treble. Yet the soul of the man still speaks and in those kindly utterances we feel the great heart still to be full of the old faith and the old trust. Weakness comes; still weaker, and the voice speaks no more; it is hushed in eternal quiet in the bosom of Mother Earth. But among the singing happy throngs that surround the throne of the unseen God that voice will still be heard, telling of the reality of faith, of hope, and of love in the world that was, in the world that is, and in the world that is to be.

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PROFESSOR NEWENS in the Chair.

MR. NEWENS: Our worthy President has bestowed upon me the honor of taking charge of this discussion. It is open now to the entire convention. I shall hold you to two minutes each for discussion, as our time is somewhat limited.

MISS MARSLAND: I wish to express my appreciation of the paper. I was especially pleased with the suggestion of the spiritual force in the human voice. I would like to speak

also of the influence that the tone has on people, on our feelings. I have noticed in the classroom the effect of the teacher's voice on the children, and where the voice has a bright, cheery quality, as well as firmness, the children are easily controlled. When the voice is mournful and a little irritable, the children respond by being restless and uneasy and hard to govern. I think this was suggested in the paper and I wish to express my appreciation of his perfect presentation of his subject.

MR. SOPER: I wish to heartily indorse the words of the speaker. I agree most thoroughly with him, and I wish to emphasize what was said in regard to the language of animals and the examples we get from of tone-placing. I think I have spoken on this subject in a former convention, but we can gain no greater, grander lesson in voice production and placing of tone than from animals. I have lived in the country and studied animals. I look back on it now and think of the "moo" of the cow (though I did not mean that for a rhyme). The cow doesn't open her mouth until the tone is heard from her nostrils and the overtones are all in perfect vibration and the reinforcements in order; then there is the perfect, pure tone of mooing. So with other animals, in like manner. We can go back to nature for a great many good lessons.

MRS. STOCKTON: I would like to ask the speaker if he intended to convey the idea that animals have real articulation. I have always understood that only human beings had articulation—that is, the coming together and separating of the organs of speech, or a joining. He used that term quite often in connection with the tones of animals, and I would like to have that made more clear.

MR. NEWENS: The discussion is closed.

MR. TOWNE: Yes; I would say there is definite articulation in the animal kingdom. I don't say that on my own authority, although, ever since I was a little boy, I have noticed this particular thing. I have noticed it in cat and dog, in calves, sheep and lambs, and through my interest in this I have also imitated them and studied imitation and know definitely, from personal experience, that there is articulation in their communication or animal vocalization. You need no take this on my authority only, as I will refer you to Charles Darwin in his "Origin of Species;" also to Professor Garner on "Apes and Monkeys;" and to Doctors Clarke and Kellogg, of Williams College. Dr. Kellogg had

studied squirrels and woodchucks along these lines and found it just as true there as elsewhere. Also, in the songs of birds, there is definite articulation. We find vocalization in every animal being, down to the snake; there it ceases. Vocalization ceases there; articulation one step above; there is no articulation in the hiss of the snake but there is vocalization. From there up, there is articulation.

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12 M.

MR. HAWN: After the experience of today, who dares say this is not a working convention? I want to make a suggestion to you, and that is, that tomorrow, having no excursion on hand, let those of us who really care to get something done, hold a little special session between 3 and 5 o'clock in the afternoon, for criticism of voluntary readings. I am sure that those who want to recite and have asked for our criticisms, will be here for this special session if called.

MR. TRUEBLOOD: Before putting that to vote, I would say that our new Board of Directors will have to organize in the afternoon and it takes a couple of hours. While those might get together who are not members of the Board, I don't see how members of the Board can be present on account of the great amount of work to be done by that body before we can leave Denver. It usually takes from 2 to 5 P.M. and I have never known a sitting to be for less than two or three hours. But Mr. Saunderson, who was to read a paper tomorrow at 10:20 won't be here, and I think that time might be given to the work you suggest. Also Mr. Butler may not be here. I think that is the only period that could be devoted to this work. It might be possible if you were to set your afternoon session later, say at 4 o'clock.

MR. HAWN: Suppose I put it this way: If we can get in that work tomorrow morning, in the period left to us to use that way, we won't call a special session. But if there is any one in this convention hall who feels that, before returning home, he would like a consensus of our opinion on his work, I feel like staying until he gets it. We shall devote all the time possible to voluntary reading for criticism tomorrow, and if those offering themselves cannot be taken care of in the morning, we shall meet in the afternoon.

On Thursday evening, June 25, at Unity Church, the following program was rendered at 8 o'clock:

Recital, "Don Carlos"—Schiller.

ELEANOR H. DENIG, Chicago, Ill.

Violin Solo, Fantasie Ballet de Besoit.

MISS JULIE FERLEN.

Recital, "The Crisis"—Winston Churchill.

MR. C. WILLIAMS, Boston, Mass.

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At the close of the recital, a free trolley ride was tendered members of the N. A. E. by the Colorado Associations; the Association making a visit to the University of Denver, at University Park, as invited by Chancellor Buchtel, to view the clear skies of Colorado through the great telescope.

## **Session of the Main Body**

**FRIDAY, JUNE 26, 1903—10:00 A. M.**

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### **THE PRESIDENT IN THE CHAIR.**

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MR. HAWN: It is always distressing to a presiding officer, and doubly so to the chairman of a literary committee, to have any failures to announce as to appearance of members on the official program. I am in receipt of a letter from Professor Butler, of Emporia, Kansas, saying that he may not be with us this morning, though he would try his best. Some days since we received a letter of regret from Professor Saunderson, of Seattle, Washington. So the whole morning, up to the hour of business, or question hour, will be devoted to voluntary recitals for criticism. Have we had a male being recite for criticism yet? I have tried to shame them by saying that women had more moral courage than we men. Let us see if some man cannot summon up spirit.

MR. TURNER: I would be pleased to do so, but I have been up there once this morning.

(Brief business meeting and recess.)

MR. HAWN: We will now open the voluntary recitals for criticism. Who will be the first victim? Miss Folsom, of South Bend, Indiana, volunteers, and selects as her critics Mr. Soper, Miss Marsland and Mr. Newens.

Miss Folsom recited "My Ships at Sea."

MR. HAWN: Mr. Soper is the first critic. I fear now he was not in the room. Miss Marsland, please.

MISS MARSLAND: I would like first to commend the bright, vivacious manner with which the lady came before us, and her self-possession. I should like to suggest that the work be made more subjective and less objective. When the heart is full, the body grows very expressive and the face very expressive, but more subtle in expression. I would suggest less gesture and more subtle feeling, more study of the innermost soul of the selection.

MR. HAWN: Mr. Newens is not in the room. The young lady, then, has the privilege of selecting two other critics.

(She selects Mrs. Manning and the President.)

MRS. MANNING: I agree with the critic in what she said as to the vivacious manner of the young lady; it was very bright and pleasing. I think there was very much to commend. I think those of us who are older in the work have not the moral courage to get up and do what these who are younger will do, and it is hardly just for us to criticise very severely. I don't believe you could hire me to go up there and do it. I really feel that she was so very self-possessed and there were so many good points that that is all I care to say.

MR. HAWN: It is really not the proper thing for the Chair to be called on to criticise and hold the gavel at the same time. I had the disadvantage of sitting back of the young lady. To my mind, the two or three minutes of criticism we have had on this selection shows that we should do more of this work and have fewer papers and discussion. All art matters generally have to come down to work. Now the voice, in all cases, of this interpreter was not responsive. A most peculiar thing took place the other day. I heard one of the greatest divines of this country deliver his baccalaureate sermon at a university. His speech was wonderful, fine! But his voice, because it was not trained, was so unresponsive that he would go up the scale for pathos or solemnity instead of down, while it would go down in parts that should be vivacious. His voice was not responsive to his own mind. And so in this case here; where the thought was of death and destruction the voice went on a higher key and was not interpretive. The great blemish lies in the point covered by the first critic; in the poem's not being made sufficiently subjective. The gesticulation was very bad, gesture as gesture, not as if impelled by the thought. This is a good rule:—not to follow with the eye, and locate or determine a gesture if it, in its very nature, is indeterminate. May I ask the young lady why this particular poem was given her by the teacher?

MISS FOLSOM: The poem was given me as an exercise in straight line gesture.

MR. HAWN: Most of the faults of students can be laid at the door of the teacher, and here is an illustration. Of all the



poems I ever heard to be used for an object lesson in straight lines, this is the worst. The poem is a dreamy soliloquy.

MISS MARSLAND: I move that the Association impress Miss Norris to recite.

MR. HAWN: I will invite her to the platform, but if it is voluntary, it is not proper to say invited. But the Chairman respectfully invites Miss Norris to come to the platform and recite for us.

Miss Norris selects as critics Mrs. Carter, Mr. Dillenbeck and Mr. Williams.

MISS NORRIS: I shall give for my selection the well-known poem, "Aux Italiens," by Bulwer Lytton. It was suggested by a young lady here this morning who said she would like to know how to recite it, not that I pretend to know just how it should be recited, but shall give my impression of how it should be. It will also illustrate some of the points Mr. Dillenbeck gave us so excellently yesterday, in regard to gesture.

(Miss Norris recites "Aux Italiens.")

MR. HAWN: Mrs. Carter is the first critic, I believe.

MRS. CARTER: If I had been trained in extemporaneous speaking with Miss Marsland, I feel I could express what I have to say upon this poem better. I think we all recognize the excellent quality of tone the lady used. We could commend the simplicity of her manner and her earnestness, but I think in this recitation the man is relating his experience and I think it is very subjective all the way through. He is relating the experience that is the most tender and sacred of his life, so there would be less gesture than was given and more variety of tone. There was too much sameness all the way through. The first part of it, I think, was better than the middle or the last. It became a little bit monotonous in tone, and in passing from the dreamy first part of it to the more dramatic part, I think the lady did not bring the value out, for it grows more intense, the movement faster and the gesture different. For instance, "There she sat in her box of state,"—she used a gesture so (illustrating). If that had been the experience of a person and he were telling it to a friend, I think he would hardly indicate just where "she sat in her box of state." It is not here and now, but long ago that she sat there. In one or two other places she did the same thing. And about the tears; I think she made a gesture there indicating real tears that might be falling

now when it was long ago. I think there was quite a good deal to criticise in the emphasis, emphasizing wrong words. Now, perhaps I am too familiar with that selection. You know we all have our own interpretation of this poem, especially if one has recited it for ten or twelve years. I think I might be biased in my criticism by the way it appeals to me. If I did not know Miss Norris so well, I would not dare criticise as I have this morning, but I know her to be an earnest student, a sincere friend and worker, and I have only tried to point out what occurred to me as if she were taking a lesson with me, only we would stop and take more time.

MR. HAWN: Mr. Dillenbeck, please.

MR. DILLENBECK: I realize now what it is to be a critic. I think the tone quality in Miss Norris' work is splendid: a magnificent voice, and I think it is an illustration of the topic we discussed in Section work—values; I don't think that the values of that selection were brought out. There was a sameness all the way through, a sameness of tone for the light shades and the dark shades. Now, for example, take this: "I hope that to get to the Kingdom of Heaven, through a needle's eye he need not pass," to me there is a touch of humor, just a little thing, but it was not brought out. "I wish him well,—" just a tinge of humor. Miss Norris made that just the same, almost, as the most serious part of that poem. Now, I have heard that read when the words of the song were sung. Of course, that is bad; I think it is bad to sing anything in a recitation, but I believe there should be a suggestion. I think those words were given too coldly, too bluntly; Another thing, the movement was too slow; there was no change in movement. Now, when you say this line, for instance—the vision that man saw—"I was there and she was there;" There is movement there. I know Miss Norris very well, too, and know that she won't take exception to these criticisms. There was no change in movement. It was the same at the close as at the beginning, while there is a change of movement as well as of value. The gestures to me were forced, studied. No two people gesture alike, but there must be always an abandon, a perfect freedom. There was a lack of that freedom and abandon here. The position and attitudes were too studied or constrained; the hands in many parts were clenched.

**Mr. HAWN:** Would it not be a glorious thing if we could all do as well as we know. The third critic, please.

**Mr. WILLIAMS:** If I had not looked at Miss Norris at all, and had not been put on as a critic, I hardly think I should have a word to say except praise. But there were one or two points. The voice to me was elegant; beautiful, and expressed the thought of the poem. There were some places where in transitions she went from one to another so quickly that there was not that change or variety in pitch as if she had carried on that thought longer and the voice would have given up to feeling and there would be a greater variety. At the very end, in regard to the voice, that was not brought up to the climax as it should have been. I have noticed, it seems to me, in this Convention, among us all, too much of a feeling of apology. I am sure every time I think of getting up, I want to apologize, and everybody else does, but I believe in this world if we get up and do our best, we should not apologize for that. It was not so evident in Miss Norris's introduction as it has been in some of the introductions to other things, but she did say, "I will not say that my interpretation is right," and I call that a little apologetic. Had she said, "I will try to bring out my interpretation," I would have liked it much better, and better still if she had simply said, "My interpretation of the poem is this." I say that when I did not look at Miss Norris at all I felt the great effect of what she was doing. I felt that she was talking this directly to us and I enjoyed it immensely. But, the moment I looked at her and saw she was not looking at us, I began to lose some interest. I felt that she should either have given this simply out of her heart, letting us think of and see her feelings, and not point out all those things, or else simply and directly look at us and tell it to us.

**MISS NORRIS:** A word in reply to Mrs. Carter's suggestion as to gesture. I conceive this man to be very poetic and imaginative, a man of deep emotion. I supposed that, when he was so thoroughly overcome with his emotion, he saw the picture as if really present. I think some of us, in living over past experiences, have felt them almost as keenly as when we went through such experiences. So I conceive that man to be a man of great feeling, who would be overcome by emotion and almost feel the tears in his eyes now, and so I made a suggestive gesture. Perhaps I exaggerated.

In reply to Mr. Williams' suggestion as to apology, perhaps I had a little reason for that which he could not understand; I think that depends largely on the temperament of the person. People from the East are not so much given to introductions and apologies as people from the West and South. You realize that, don't you? I had a thought at the time, in reply to Mr. Dillenbeck's words about gestures—I did not think to take my jacket off and my gestures were perhaps more constrained on that account.

MR. HAWN: The next volunteer, please. I would like to suggest that you keep the recitations as far as possible, within five minutes. Mrs. Adonna Norwood Chase will give us "Parrhasius and the Captive," by N. P. Willis, and her critics are Prof. Dillenbeck, Prof. Newens and Mr. Towne.

MRS. CHASE: Each one has his own interpretation of the work, but I think we are all anxious for criticism and I believe it will do us all good.

(After a brief synopsis of the poem, she recited it.)

MR. HAWN: Mr. Dillenbeck, please

MR. DILLENBECK: If ever there was a piece of acting on this stage, I presume that is it. In the first place, it seems to me, that the speaker, in representing the painter, brought the canvas too near; she was too close to the canvas. Her voice, at times, did not carry to the rear of the room; some of the words we did not quite get. It seemed to me that the attitude was too fixed; it was not flexible enough, not enough change (imitating gesture of painting). When the captive was brought in, the reader gave the commands too rapidly, one after another, with no interval between; as when they put him on the rack: "Bind him to the rack!" etc. The commands given to the attendants there, were given too rapidly. Also she went so rapidly from one thought to another that she crowded those pictures together too much. It is a hard piece to criticise.

MR. HAWN: Mr. Towne.

MR. TOWNE: *Mr. President:* I hesitate somewhat in criticising the selection, because of my lack of experience. I hesitate as the theological student did, when asked to take a Bible class in a Sunday school, where the students were deacons. However, it seemed to me there was a lack of indifference on the part of the speaker in representing the man speaking as indifferent to the agonies of the captive he was painting. It was a little marked and not natural,

I think, for a person of the temperament the poem indicates. I think that is all I have to criticise in the matter. Voice, gesture, posture, all seemed to me very good.

MR. NEWENS: I did not know I was a critic; I was out of the room when named, but I will see what I can do in the way of extemporaneous speaking. I had observed the story throughout and Mr. Dillenbeck has stolen a little bit of what I would say. In fact, I think I told him that. I felt, as I watched the story through that I was seeing Mrs. Chase throughout. The man on the rack, the crowds around, were secondary. The terror of the man at the canvas, his thirst for this picture, was secondary to the nice presentation of the story by the speaker. It is a story that will call for many "goose-pimples" on the body if well presented. It will harrow up the soul. But I felt neither harrowed nor ploughed as the story went on. That is not to say that it was not well done from the point of view from which Mrs. Chase did her work. There was nothing to criticise in the way of fine action, but I believe the action rather too fine for the individual who was painting, doing the work. The man doing the work may have been a cultured man but not a man who had studied how he would do this or that with his hands. I felt that I was seeing the movements of the hand rather than feeling the terror of the story as Mrs. Chase proceeded.

MRS. CHASE: I want to say, in regard to nicety of gesture, and the seeing of Mrs. Chase instead of the character, of course I realize that, in reciting before invited critics, it is very different from the ordinary reciting of a number on a program. There is naturally a consciousness hard to get over. I think the criticism very just, that in going from one thing to another my transitions were too rapid, as in the case of the commands to the assistants. I felt it at the time

MR. HAWN: Next victim, please. Miss Hattie Karcher, of Denver; critics, Mr. Trueblood, Mr. Williams and the Chairman. Her reading is a selection from John Luther Long's "Madame Butterfly."

(Miss Karcher gives brief synopsis of her selection and recites.)

MR. TRUEBLOOD: I want to say a word about the cutting of the narrative parts in this selection. There were parts left in the narrative in this cutting that might be thoroughly and well indicated in the action. For instance, a person

says so and so, "with a smile." Why put in "with a smile," when you go and do that yourself. Leave out "with a smile" and put it in the impersonation; don't say you smile and then go and do it. There were several places in this narrative where, I think, that sort of thing might be left out. In several recitations we have had before the Convention at different times I have noticed that and I think it is a principle that might be brought out in this recitation. I noticed it in two or three places. I think one of the first things necessary for an audience to be interested in a recitation is that it should thoroughly understand what is going on on the platform. I am not acquainted with that particular scene, I suppose I should have read it but I haven't, and I really don't know what happened on the platform and I am not very far away, although the desk was in the way as far as action was concerned; but I think I should thoroughly understand a selection as the average auditor should understand it, when it is through. I think we can lay that down as a principle that if, when a reading is through, it has not impressed you and you do not know what it is about, it is not the greatest success. I also want to criticise a little along the line of over-exactness in pronunciation in narration. I am not one of those persons who think that "words" should be pronounced "w-e-d-s" or something that sounds like that. I think the average American, the average educated American, calls that "words" with the "u" sound—"wurds," but I notice a disposition on the part of some people to go through gymnastics to get it around to something besides plain English as spoken by our college presidents and teachers of English generally throughout the country. Now I have purposely said the bad things about this recitation or rather made suggestions first, in order that I might say some good things towards the end. I think the sinuous action and impersonation of the character (with the exception of the lack of plainness so as to make it understood, that I spoke of), were in very excellent form. As to the tone, I have heard several Japanese girls recently in speeches. We have two Japanese ladies in our University, both very excellent public speakers, and I have noticed in their speaking of English very much the same sinuous action and tone as used by the lady in the recitation a moment ago. I think that the impersonation in that respect was very impressive and interesting

and entertaining. I only regret that I did not understand it thoroughly.

MR. WILLIAMS: The beauty of the selection we have just heard, to my mind, is that whereas I was watching Miss Karcher and thought of her part of the time as Miss Karcher, yet as time went on I began to feel and see that Japanese girl standing there on the platform. I thought Miss Karcher's introduction extremely good; it was direct, simple, right to the audience and more than just words. You felt that there was an imagination back of it. The humor was brought out splendidly; I think we got every point of humor that was in it. I was very glad she did not sing when she spoke of singing; I have heard it given with the singing and I like it better to leave it to our imaginations. As far as over-exactness of words—pronunciation—is concerned, I think all Mr. Trueblood has said is right, and yet there has been so much growth in that direction since I last heard Miss Karcher that I hardly noticed the old emphasis and pronunciation. As far as the character of the girl and the action are concerned, to my knowledge of the character, which is very limited, it seemed to me it was very suggestive and that she brought out the character well. There were times, perhaps, when I saw Miss Karcher instead of the Japanese girl. The only thing I could say is to keep that same feeling throughout is difficult perhaps and she is stronger when she feels in perfect sympathy with the character; also, if possible, one should be able to study this character from real life.

MR. HAWN: To the Chair the recitation seemed a charming bit, human and delightful. I would suggest that, in doing that kind of dialect work, where you attempt to suggest a foreign character by the protraction or twisting or clipping of the vowel sounds, as in the word "money," it is inconsistent to stop and talk good English, without a word of dialect, for two or three consecutive sentences. If a character is represented as speaking so, it is best to keep her speaking so even though you force pronunciation; don't give ten lines in good English and then one word suggestive of Japanese.

The voice was admirably modulated and suited the almost brainless, undeveloped, unworldly Japanese girl, so charming and so trusting; but from the very fact that she was so untrained a soul, there would be a little more abandon and lightness in voice and action. For instance

when she says, at a certain climax, that he will do something ten, a hundred, a thousand times, I would like to see something more childish, such as a clapping of the hands, to bring out something almost babylike, showing the childlike nature of the character.

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On Friday evening, June 26, the following program was rendered at Unity Church, at 8 o'clock:

Recital, "Nydia"—Bulwer.

MISS CORA MARSLAND, Emporia, Kansas.

Vocal Solo

DR. DENNIS, of Denver, accompanied by Mrs. Dr. Dennis.

Recital, "Jamie." "A Tale"—Robert Browning; "Hagar,"—Mary Nicholson.

OLIVIA SANGER HALL, New York City.

Recital, "The Set of Turquoise"—Thomas Bailey Aldrich.

MISS MIRIAM NELKE, Provo, Utah.





## PROCEEDINGS OF SECTIONS.



## Section 1.—Methods of Teaching.

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MISS CORA MARSLAND, CHAIRMAN.

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AUDITORIUM OF UNITY CHURCH, DENVER, COLORADO.

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WEDNESDAY, JUNE 24, 1903.—9:00 A. M. TO 10:00 A. M.

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The Convention was called to order by the President.

MR. HAWN: As you see from the daily program, the work of the day is to be given over very largely to Section work, which we claim is the practical work done by this Association. Miss Marsland has charge of the Section upon "Methods of Teaching." As she is not here, I shall preside until her arrival. The first topic is: "Laws of Gesture." The Lesson is to be conducted by Mrs. Adonna Norwood Chase, of Emporia, Kansas, and the Discussion opened by Miss Alice Washburn, of Milwaukee.

MRS. CHASE: We got quite a great deal of benefit from the work yesterday morning, so I shall conduct my work along the same lines, having the members themselves take part.

I wish to say a word or two about gesture. Expression is gesture, but all gesture is not expression. Some have an idea it is only the motion of the arms that we call gesture. Gesture is an expression from the inner being, radiating through all members of the body; the face first, then the torso, then the limbs. I have had very good classes in the expression work by first using the devitalizing exercises, many coming to me who want to learn to make an easy gesture but who cannot let go of the will-power in the hand.

I have a pupil, a lawyer, who is a very bright man and fairly successful. He has, or rather had, no expression of face; body perfectly passive, expression, nothing; hands, nothing. When I began with him, of course it was all breathing exercises and poising work; starting the body correctly in perfect poise, then the freeing exercises. I asked him to lower his hand, like that (gesture). He said it was the hardest work he ever did in his life. I have seen young ladies work weeks to do that—to lower the wrist without moving the fingers in space, float the arm with wrist leading. (gesture). They bring it in like that, (gesture), instead of like

that, (gesture). I commence by teaching devitalizing movements of wrist and hand. It is very hard for some. Then I alternate it. In that way I overcome their stiffness very rapidly. Then, the whole arm in devitalizing movements. Some of them drop it like that (gesture), which shows tension. Keep always, whenever practicable, this solid, active chest, not stiffness with the shoulders as many understood it the other day. Expressions radiate from the inner portion of the body. If we have a proper standing position, weight well-poised on balls of feet and the chest leading we feel more confidence in our work; people listen to us better than if we stood in this way (position illustrating): I am stronger when standing before you this way (in correct position) well-poised on balls of feet. Always walk and stand properly, and then you are always ready for attitude and for transitions. Are there any questions along the line of devitalizing work? I shall be glad to answer them.

MR. WILLIAMS: I would like to ask if a center is established first and then you go on?

MRS. CHASE: By all means, establish a solid center first; gain poise above everything. Then commence with the fingers, feet, ankles. Learn transitions of weight, so that, in taking different attitudes, you won't "take an attitude." I don't want people to see my gesture; I want them to see expression. Do not separate the gesture from the work.

MRS. LUDLUM: I think the lady said something about stiffness of shoulder as referred to yesterday. Will she kindly explain?

MRS. CHASE: I had no reference to the paper at all. It was concerning a question Mr. Turner asked from the floor about overcoming that tension. I have a great many pupils who say: "If I could just stand and sit and walk like you do, Mrs. Chase!" I say to them, put the weight on the balls of the feet, restrict the abdomen, keep it in; strong active chest, and don't put tension in the shoulders. Here is a strong, active chest, but the shoulders are easy. Relax the shoulders and the hands fall in front. If the chest is thrown back just medium, the hands fall opposite the median line; if the chest is well thrown back, the hands fall back of the center, back of the median line. (Illustrating with positions.) (Leaning forward.) By active chest, we mean—what? Some one certainly knows.

MR. TURNER: My idea is that an active chest is one ready to respond, not one that has taken a certain position and holds it, but quick to respond to anything within.

MRS. CHASE: Some one else give a thought. What have you been teaching an active chest is?

MRS. TRACY: An active chest means centralization, a chest vitalized by receiving all the oxygen possible.

MISS BROWN: I understand it to be one well inflated and prepared for active work for the voice.

MRS. CHASE: I will exhaust the air, but it is active. (Illustrating.) It is not always necessarily inflated, because then there would be no relaxation. Some say it means forward. (Bending forward with contracted chest.) This is forward, is it not?

MISS BROWN: By what?

MRS. CHASE: Muscular force. I am not using my breath to lift it but am talking all the time. That is muscular. We must have that thought, that we meet the world with the chest, not the abdomen. Please explain to pupils that an active chest is not forward only, but raised. Many girls walk this way (illustrating bend) because they think it stylish, but teach them to lift the chest and you correct the error. Meet the world with your chest ever forward. Relax; raise the chest, but make it responsive.

MISS NELKE: May I make a comment along this line in regard to some words I use to my pupils? The first thought is about the shoulders, a sort of fixed proposition or axiom: "Take care of the chest and the shoulders will take care of themselves." The second one is not original with me. Mrs. Bishop suggested certain language in connection with the exercises, to give mental direction. It is always helpful to get the pupils responsive if only by a greeting: "A pleasant day," or use Walt Whitman's lines: "I ask not good fortune; I myself am good fortune." They always lift up their chests and are ready for work.

MRS. CHASE: Very good; thank you. Will some one give me their ideas of the Law of Order, the Nine Laws we have? Mr. Kline, will you?

MR. KLINE: I know nothing about the Nine Laws of Gesture.

MRS. CHASE: It may not be necessary for us to know these laws just exactly if we teach the body perfect control. We do not need to tell them about length, breadth, perpendicular, etc. If we grasp the thought, if the mind is full and the heart full and the body responsive, we generally make correct gestures. Will some one speak on the Law of Order? What is it?

MRS. STOCKTON: It seems to me that first comes the thought, then the eye, then the gesture with the hand.

MRS. CHASE: I thought I had brought that out by saying that the eye precedes the gesture always. We must have the strongest expression in the face. If the gesture is very strong, very forceful, the eye and facial expression will be stronger. I will read the Law of Order from the "Steel Mackaye Formative Process." "The

Law of Order or of development in gesticulation governing the folding and unfolding of the arm. The unfolding act of the arm is evolutive; it begins with the action of the shoulder, then the elbow, then the wrist. The folding act of the arm is involutive; it begins with the action of the wrist, then the elbow, then shoulder. In involution and evolution, each motion must be made and completed in the natural order above stated."

The expression seems to move simply out of the center. The other part of the Law is for the folding of the arm. First devitalizing the arms in front; fold the hands on the wrist, then the action of the elbow, then the shoulder. (Illustrating.) That is all—the evolution of gesture, the getting in and out of gesture.

Now, the Law of Harmony: "All opposition of action is harmonic in its nature when it obeys the law of velocity. That is the second law.

MR. TRUEBLOOD: I would like to ask if you will please illustrate that last movement you made with some reading. Would you make a gesture that way in reading?

MRS. CHASE: No, not that; but simply as an exercise I would have given it.

MR. TRUEBLOOD: Can you illustrate in words?

MRS. CHASE: (With gesture) "And I could paint the bow upon the bended heavens!" Now, the Law of Melody in gesture work: "Parallel movements are melodic in their nature when they obey the following law of velocity: They must be absolutely successive and their velocity in the inverse proportion of the mass or weight of the agents moving." That is the Law of Melody given by this Formative Process of Steele Mackaye.

MR. WILLIAMS: You speak of a Law of Harmony and a Law of Melody; is there a difference? I would simply like to know what you call this Law of Harmony.

MRS. CHASE: All opposition of action is harmonic in its nature when it obeys the following law of velocity: Opposite movements must be absolutely simultaneous and their relative velocity in proportion to the length of the radii of the agents opposed in action. The Laws of Harmony and of Melody in gesture seem very closely related; not much distinction between them.

MRS. DENIG: It seems to me there is a great deal. The Law of Harmony depends on the number of parts that unite simultaneously to produce movement, while the Law of Melody depends on one movement following another; successive movement. Of course the two cooperate, but I should say that, in studying them, they were quite different and that the student might get tangled up unless he was very clear on those two points of making his move-

ments in opposition simultaneously, but if parallel make them successively.

MR. TRUEBLOOD: I think I should never use the word melody in reference to gesture. Harmony is all right, but melody should be reserved for our speech notes and should relate to pitch, not to any form of action. I don't believe in that term as applied to gesture; I think it a misnomer.

MRS. CHASE: Now, Miss Washburn, I believe you will speak on the "Law of Rhythm and Velocity."

MISS WASHBURN: I am to discuss the paper and am waiting to see on what bases to act. I am not here to take the initiative.

MRS. CHASE: I had expected to take five or six members of the Convention and conduct a class, but afterward decided this would be the better way and that I would ask two or three to speak on certain lines; hence I called on the last speaker.

MISS NELKE: It has always seemed to me that the Law of Harmony meant the law of balance, of equilibrium. Why not call it equilibrium, not harmony? I don't enter very deeply into these laws, because I think laws have a tendency to spread off and run too deeply into analysis, but I would like to know how this Law of Harmony is usually interpreted; does it also mean equilibrium and balance?

MR. TURNER: It is the law of unity which will bring perfect harmony and ease.

MRS. CHASE: Doesn't the law of opposition also come under the law of harmony? "Where was I born? Off and beyond the eagle's nest!" (gestures.) There is opposition coming in; as the hand goes up the head lowers. The hand and head are always in opposition. "Far up in yonder Sierras," (gesture.) I think this is really one of the greatest ways to obtain grace, by studying the law of opposition until it becomes unconscious.

I will read the definition in the "Formative Process" of the Law of Rhythm or Time: "In proportion to the pettiness or lightness of the motion and the shortness of its duration will be the superficiality of the emotion that prompts the gesture." (Some laws I do not teach as given here.) "In proportion to the weight and length of the gesture will be the dignity and depth of the emotion that prompts it."

MR. KLINE: I would like to ask, do you give these definitions to your pupils?

MRS. CHASE: I don't tangle them up with these laws. I feel that my best work is in freeing the agents of expression and leading them to feel their subject and think, making their gestures gracefully but not by rule.



MR. KLINE: Then, in the case of the law of folding and unfolding gesture, if the pupil did not know the definition but just such a gesture should be required, how would you obtain it?

MRS. CHASE: I commence by giving them any principle of gesture, doing only one thing at a time. In folding the body harmonically, follow the order, head, body, middle chest, waist line, etc.

MRS. MANNING: I have only to say that I do not teach these laws to any extent.

MISS WASHBURN: I would suggest, in order to apply the laws of gesture, as in a class, to a pupil without preparatory training, that some one be taken on the spur of the moment and asked to apply these laws, and see whether they fail or succeed.

MRS. CHASE: And now, the Law of Altitude: "Altitude in gesticulation is in proportion to the positive nature of the interest or conviction of the idea or intention prompting the gesture.

"Positive states of mind elevate the plane of the gesture.

"Negative states of mind lower the plane of the gesture.

"Gesture under the dominion of this law naturally divides itself into the following distinct planes:

"1. Above the head—plane of the absolute.

"2. On a level with the eye—plane of evidence.

"3. On a level with the chin—plane of assertion.

"4. On a level with chest—plane of belief.

"5. On a level with the diaphragm—plane of the real or probable.

"6. On a level with the abdomen—plane of the possible.

"7. On a level with the hip—plane of the improbable.

"8. Directly at the side—plane of negation.

"9. Behind the body—plane of the impossible."

I would ask some one to speak on that definition: "Behind the body, the gesture on the plane of the impossible."

MISS WASHBURN: Given this situation, that there are some thoughts used to express throwing away, where you wish to discard something as unworthy. Perhaps you use the word "Nonsense!" (Gesture behind). Something you want to put away from you as far as you can; then you can make that gesture behind you.

MRS. CHASE: We often use the gesture at the side that doesn't seem entirely behind the body; it expresses repulsion.

MISS WASHBURN: It seems to me that a gesture merely at the side is not strong enough. You put it behind you, put it away, not to one side only. There are occasions where the gesture going behind the body might be used.

MR. KLINE: It seems impossible to limit the response of the

body to the impossible. Don't we have thoughts, situations forced on us which compel us to put things away and back, not necessarily connected with the impossible or worthless, yet to put things back in a way that is strong? How can we limit the great realm of expression? How limit it to one statement of the law by calling it impossible? Now, the example given on the floor is correct as far as my limited knowledge goes; but that is not the only thing to cause the same response as far as position is concerned.

MRS. CHASE: The Law of Personality: "The personal element in gesticulation is emphasized in proportion to the precision and definiteness with which the median line of the body, either of subject or object, is indicated previous to the gesture. Lastly, the Law of Proportion in Expression. That was covered, I think, when we said that if the gesture is very strong, the face must be stronger.

MR. TURNER: Does Mrs. Chase mean what she says when she speaks of the wrist leading? Does she mean an active chest or a leading chest?

MR. WILLIAMS: I would like to ask if there is any danger in speaking of restricting the abdomen. As I understand it, we get that restriction by establishing the center. The abdomen goes in but if we tell any one to draw it in, does it not make quite a difference?

MRS. CHASE: I meant that the wrist should lead the hand always. (Gesture.) The fore-arm did not lead then, but the wrist did. (In and out gesture of hand). The fore-arm does not seem the center of action. That answers Mr. Turner's question, I believe. In arm-work, the lower arm seems to lead the upper arm.

About restricting the abdomen; no, I don't think there is any danger. I never found the effect bad, because relaxing and other exercises go with this to lead them to make the body responsive.

The leading chest, certainly. The chest is not always inflated or stiff; balance the body so that the chest leads. (Position.) My chest is relaxed now but it still leads.

MR. KLINE: Is there not a sense in which we use "active chest," when not leading, a chest which responds up and down?

MRS. CHASE: Yes; the chest is supposed to be perfectly responsive to all the emotions.

MISS WASHBURN: Can we make one statement of the law all-inclusive? I should answer that by telling you a story of Riley's about the boy who did not say his prayers. His mother said: "Johnnie, you have forgotten something." "No, I haven't." "Why, yes; you forgot to say your prayers." "No, I haven't; I'm not going to say them tonight, and if I get through all right, I'm

never going to say them any more." So we come to the law or principle that gesture should precede speech. Well, that is true to a certain extent, yet it is not true that all gestures precede speech. For instance, in the soliloquy, in the "Spanish Cloister," the monk talking is trying to vilify a good-hearted, innocent fellow-monk who is down in the garden. He wants to prove how bad the monk outside is, and to do so he says that, in drinking his watered orange-pulp, he himself illustrates the Trinity by taking it in three sips but the monk outside drains it at one gulp. Now, he says; "While he drains it at one gulp!" and then, as if overcome with the enormity of it, (gesture) worse than anything you can have any idea of! Gesture follows the eye in speech there. I believe these things are possible. You get into places, many times, where the action comes after the words. You have the statement that according to the superficiality of the emotion will be the shortness of the gesture. Are we to understand that all short, abrupt movements indicate superficial emotion? It seems to me, if so, we lose sight of a law behind that the velocity depends on the mass moved and the force moving it. For instance, in the play "When We Were Twenty-one," a young man of twenty-one is defending the woman to whom he has offered his heart and hand. His three friends have made every accusation against her. He is under a tremendous excitement and stirred to his depths. Are his movements to be slow and deliberate? The young man in the play made all his gestures quick, abrupt, nervous, intense.

To come back again to the Law of Velocity, the velocity of the gesture is in proportion to the mass moved and the force moving. You realize that the force behind is tremendous. The velocity must be in harmony with that and slow, deliberate movements would be out of keeping. It is not all-inclusive to say that all short, quick gestures express superficial emotion. The preceding speaker said that she believes in centralization; gesture comes from the center outward. She also spoke of a gentleman studying with her who could not let go of the will-power in his hand. Now, what are we going to do when called upon to finish, in three easy lessons, some one having no preliminary training? You give them the idea that gesture should be violent. Take, as an illustration a line from "The Black Horse and His Rider." Take this line: "The rider dashed up the cliff," Your pupil says: "The rider dashed up the cliff," (gesture)—a mechanical movement, out of harmony with the thought. Why? Because it does not suggest the force that permeated every point. The velocity is out of harmony with the situation; it don't suggest a man going up, and going up there for a purpose. You should suggest the emotion; he is going up

there like the wind, because he has an object in view. That idea may help to free the self-conscious arm. You know how the average high-school student feels, that his arms are frightfully long and that his feet are longer than his arms. He must be led to forget that he is moving his hands and arms, but to realize there is a motive for that man moving the way he does at that particular time.

Again, take an illustration from "Inga," where the line occurs; "He flung aside the heavy curtain." One well-known public speaker gave it this way (gesture slow). What is the attitude of the man's mind? He is tremendously stirred; his daughter refuses to acknowledge him before her rich friends. He feels he must make her acknowledge him. Now, what is the mood of the man's mind as he flings aside the heavy curtains? That slow gesture was out of harmony with the thought; it was mechanical; that is what ails it. He is not in a mood of mind to move the curtain that way. It is not superficial. Again, in the same selection, the pupil said: "Tell these hyer people who I am!" (Inappropriate gesture). The velocity of that is all wrong. Of course, you can see self-consciousness, but what is the dominating situation there? This man is moved and feels insulted and outraged and there is to be no mincing of matters. That gesture should be made with as much velocity as you can put into it; it is not tame; a deliberate movement would be out of harmony. His mood is harsh and the gesture should correspond with that mental condition.

MRS. DENIG: In studying these laws, it seems to me it is a great deal like studying anatomy. You take the different parts of the body and study each one and its functions; but the living body, of course, acts as one and these laws act as one, lapping over each other and we cannot always draw the line. The speaker concentrated upon the law of velocity. In the illustrations given, the law of action, it seems to me, would come in, that concentration leads to explosion; that the man referred to has brooded over his wrongs until he is so full that he bursts with them. Of course, his gesture could not be slow and deliberate. That law of velocity is not complete. The law is, I believe, that according to the depth and majesty of the emotion should be the slowness. There is no majesty or depth in that sentence, no mental depth in the emotion of that man, therefore, the gesture should not be slow. But the other part of that law always seemed to me to be deficient; there seems to be something lacking in it. It is filled out, possibly, by the illustration of the mass moved and the force moving it. We know how fast a cannon-ball moves and how slowly a feather floats; it is light and moves slowly. The cannon-ball with its weight

moves rapidly because of the amount of force moving it. I have never been satisfied with that expression "according to the superficiality of emotion;" that part is deficient.

MR. KLINE: I hope the time is coming when we shall cut this word "gesture" out of our vocabulary. What is gesture, anyway? If we may use the term again, it is simply, in the child and in the man and in the woman who know nothing of elocutionary training, a method Nature has given them of expressing themselves. We must get back to life. I have a young man coming to me who desires merely to point out an objective thing in an oration. He reads this way: "Yonder it is," and he points this way (gesture with hand flat). I asked him to point out a bird he saw in the sky; he had no trouble whatever. I simply asked him to point out this objective thing which he wishes us to see in his oration, in the same way, and he had no trouble. The idea dawned upon him as to how easy it was. If we would make the matter of gesture a matter of bodily expression and let no gesture be made that is not needed to make more clear or more forceful an idea, I think we would find our gesture far more real. I don't believe in teaching it separately from facial expression and entire bodily attitude. The whole thing is the result of the mental and emotional state within.

MR. TRUEBLOOD: I think it possible for a pendulum to swing too far both ways. I think it possible to give so many intricate laws and principles of gesture as to make a pupil very self-conscious and to make him try, perhaps, to be over-graceful. I think, on the other hand, there are those who would leave it all to the soul, without any preparation of the body. We might say the same thing to the singer: "Come up here and feel what you want to sing and sing it." Would we go to listen to that kind of song? I think not. We desire to hear one who has had careful vocal training, careful vocal expression. In the same way, we should have careful action expression. I don't want to discard the word gesture or action; we have to use it; we have to have terms to express our ideas. Let us use the words "gesture" and "action" but try to simplify our methods of teaching these things as much as possible. I was wondering a while ago how I could apply the principles set forth on the platform this morning to 250 lawyers I have in classes every year. They want a few simple principles of gesture, a few simple exercises for acquiring grace and ease of movement of the body; that is all they care for. And, in the end, in the results we get in the speakers that we are sending forth, I think they are effective. They persuade, they move people. People don't stop to ask if the gesture was just right or not, if it is expressive; they don't think about it, and therefore it is all right. Now, there are

very few simple exercises that will make most men and women reasonable easy. I think we ought to strive to get pupils to a point where they will not be noticed in their expression. If articulation is over-exact, people will notice it, and that is wrong. If the pupil displays the voice, that will be noticed and that is wrong. It is a form of pedantry and over-graceful movements of gesture are a form of pedantry. Make things, I should say, as simple as possible to get the pupil to a point where gesture and voice won't be thought about by people, who will be wholly absorbed in what the speaker is saying. There are a very few simple principles of gesture to be taught, I think, to public speakers and I see no reason why they may not apply to public readers as well, and to actors. They can be reduced down to five or six principles that are of any use. If I may illustrate, here is a principle of gesture we may use anywhere in the range of the arm; it is a principle of the index. Another is where the palm is away from you and it has certain ideas to express. (Gesture.) You have thousands of them in that principle, thousands of positions and gestures, the hands in a prone position, also used anywhere in the range of the arm. Another principle I think the orator uses frequently is the principle of the fist clenched. We may use it in every range of the arm or almost every range. There are others besides the four I have mentioned, but I think the orator generally gets along with these four.

MISS BROWN: I agree with the last speaker. I think we may reduce all the principles to a very few rules, but they must be learned; they must be taught to the pupil. I have heard people say: "Oh, I give my gestures naturally. I am a natural gesticulator." I heard a noted divine in Scotland say that; I went to hear him preach and he was truly natural, for he simply violated every principle of gesture. There is a natural right way and a natural wrong way and we fall into the natural wrong way before aware of it.

MR. KLINE: Speaking of the relation of physical culture as a preparation for gesture, I do believe that the body should be made thoroughly free in giving it culture, but I believe that there is a physical taste as well as a mental or spiritual taste and that many matters of our profession are not matters of dogmatic right and wrong but of taste absolutely.

MISS NELKE: It seems to me that we confuse the knowledge a teacher should have, to be a successful teacher, with the amount of knowledge a teacher should impart to a student. We, as teachers, ever wanting to find a standard of criticism, cannot know too much about the subject of gesture, we cannot analyze it too much. But,

suppose I had a headache and called in a doctor to prescribe, and he went into all the causes of headache and told me about all these causes! Why, I would be worse than before. But he must know all this in order to know how to cure me and to know just where my trouble lies. We must know all we can so that we can correct, but it only confuses a student to give too many laws of gesture.

MRS. HALL: It seems pertinent now to bring the question down to a practical point. One thing that troubles me is this wrist business. I have asked teachers in New York who are teaching this, what they do with it when they get it. "You surely don't apply that to gesture work when reciting? I don't think it is natural." "Oh," they say, "we never give that sort of gesture to express emotion. We learn it and then forget it." A young lady in Washington came to me with a piece she thought about right. It is about a girl who comes to her sick lover; he has discarded her, but she comes because he is ill. She says: "I come not to chide, but to help." (Gesture.) "Why," I said, "he would jump out of the window, sick as he was, if you should do so!" The gentleman giving the interpretation work Monday night is supposed to know all about this work. I did not see anything in the reading last night by our Chairman, yet I suppose she knows all about it. But how are you going to teach this thing and keep the pupil from applying it?

MRS. MANNING: I wish to indorse what the speaker from Ann Arbor said and will give a little of my own experience for the benefit of those younger in college work than I am. In my seven years' experience in a college with some 1,200 young lawyers, debaters and orators under my instruction, I have found it utterly impossible to teach them these laws; but I find that, in using the principle of the index, supine, prone, inward and outward and clenched hand, after I devoted myself exclusively to that, I obtained my best results there.

MISS WASHBURN: As I understand the subject for the morning, it is not our wish to eliminate this or that term. The subject is "The Laws of Gesture," the way of judging them, as I understand it, whether fast or quick, high or low, far or near the body. We have to use common-sense and not confine ourselves to the narrow grooves of a number of principles. I agree with Mr. Trueblood that there are very few principles we can make use of and that we must know them if we wish to know what things to discard. We want common-sense gestures. There is a principle that an idea or conviction lifts the gesture. The more positive you are, the higher it goes. It is a law of gravitation that the tendency of the body is toward the earth. As you give up physical strength or

moral courage, the tendency is downward; as we resist that tendency of the body and conviction is strong, it lifts the body up. That is common-sense. But I don't wish to be understood to say that the law of velocity and the law of altitude are the only ones made application of; but it is better to be very slow in using terms to students without making common-sense application of them. We are not here to discuss ideal talk, but the practical application of some of these principles so that gestures will not be false or unnatural.

MR. HAWN: It has occurred to me more than once that the members of this Association honored me by electing me to this office to shut me up, thinking that if they gave a man the gavel, he could not, according to parliamentary usages, do much talking. Yet this is a talking profession, and to me, personally, there is nothing which needs such thorough threshing out as the matter of gesture in elocutionary art. I want to ask Mr. Dillenbeck if he will take the gavel and let me say just a word.

(Mr. Dillenbeck takes the chair.)

MR. HAWN: It seems to me that, in human life, there is one great law perfectly co-equal with that of self-preservation; it is the law of the conservation of energy. No human being ever goes around the block who can go through it. Upon this matter of gesticulation we read volumes on the subject full of heavy terms so technical that I, for one, cannot understand them. As for Steele Mackaye's fake system—for it is a perfect fake to attempt to write what may be called a penny-in-the-slot system of gesture, using arbitrary, nonsensical terms—why it is like a nut that it takes time to open and then there is no kernel. I personally repudiate the system. Delsarte was a master and an investigator and gave us much that is useful, but some of his rulings are not universal. For instance, he says: "If a man says in real life: 'I pine! I suffer!' and doesn't lift his shoulders, don't believe him." Now imagine an Anglo-Saxon saying: "I pine! I suffer!" (Shrug). You can imagine a Frenchman, an Italian—yes! Now, to come to our subject, "The Laws of Gesture;" I want to present an underlying law founded in human nature, the law of the "Conservation of Energy." No one says: "There is a pin on the floor." (Gesture of turning hand up.) That requires two efforts. A normal person says: "There is a pin on the floor" (gesture), opening the fingers as little as possible; the more simply the better. The curvilinear line is wrong and against the usage of the ordinary human being. Flatly stated, in all gesture work the law of motive is psychological, the law of motion is physiological. If that is the



case, see to what simple headings the laws may resolve themselves. How will this do for a grouping of the laws of gesture?

The Gesture of Direction; no technical term, but containing its own meaning. The Gesture of Interrogation; you know that Darwin made clear to us that, being physical, we can express psychic and spiritual conditions only in physical ways. He says, if I ask you for your forgiveness, I hold my hand out as if to receive something physical. So, if I ask you to forgive me, a spiritual or psychical thing, in a physical way, it is because I am enveloped in physical being. That is the law, with either or both hands, palm up.

Then the Gesture of Emphasis; this gesture, in its nature, being some spasmodic action of some part of the body, foot, hand or chin, open or clenched palm. The last class I would call Imitative, Dramatic, Impersonating Gesture, denoting an attempt to imitate or impersonate. Frankly, all this talk about "spiritual and impossible planes" has not conveyed the slightest idea to my mentality. Is everything back of me impossible? I can point to things in space as behind me or in time as behind me. I try to remember that Shakespeare did not make his characters—Macbeth, for instance—born Delsartian gesticulators. I have found no tone of voice, no action or attitude of the human body, that may not be used with propriety. You would not call this a Delsartian movement (humping body), but if I were impersonating for you the village idiot with a paralytic side, my whole duty might be to deform the body and even to slobber at the corner of the mouth, and walk in this way (illustrating). So I say that there is no position so awkward but that it may be used in the art of interpretation. The great, underlying point to my mind is this—the application of "Natural Law in the Spiritual World." It has been scientifically stated that the body opens and closes with emotional changes; opens in happiness and closes in unhappiness; that is the whole thing. A man stands here; certain thoughts uplift and he unfolds; if they are depressing, he droops. (Illustrating.) That is the law underlying expression by the body. Richard Mansfield may never have heard of these laws in his life, but he applies them when he plays "Dr. Jekyll and Mr. Hyde;" (illustrating) open and closed.

MRS. CHASE: I was given the subject of the "Laws of Gesture" to discuss. I have these laws as given by Steele Mackaye, but I tried to give them here as they are so generally known and taught and referred to, to bring out your ideas along that line.

MISS MARSLAND IN THE CHAIR.

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SUBJECT: "VOCAL CULTURE."

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THURSDAY, JUNE 25, 1903—9:00 to 10:00 A. M.

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MISS MARSLAND: May I ask friends to volunteer? I should like six in my class this morning, three ladies and three gentlemen. (Mrs. Tracy, Miss Ogilvie and Miss Simon, and Messrs. Turner Kline and Williams volunteered.)

MISS MARSLAND: Please imagine a class of students in a School of Pedagogy this morning, talking about methods of teaching this subject. The lesson before today should have been on the anatomy of the vocal organs. I will just briefly review what we had, touching only on points of importance in the development of today's lesson. What I want to emphasize this morning is the subject of resonance. Let us see why teachers of reading and speaking and singing usually begin their voice-work with the placing of tone. In our vocal apparatus we have a very complex system of resonance cavities, and the first ones I would like particularly to have brought to our attention this morning are the two back of these nares or sinuses (pointing to nose). You remember from yesterday's lesson the little convolutions in these two nares and we will notice why they are so important in our voice-work. You will remember from our work in physics that any pitch will seek its own resonant character.

In today's work you will first notice how our vocal chords are divided into two groups. Mr. Williams, do you notice any difference in the principles of the vocal chords and any other chord that produces tone? Do you think they are governed by the same principles?

MR. WILLIAMS: Yes; by the same principle.

MISS MARSLAND: When any chord vibrates as a whole, we call that what tone?

CLASS: Fundamental tone.

MISS MARSLAND: You all have that, of course. Every time we speak or sing, each of these vocal chords vibrates as a whole. At the same time that it vibrates as a whole it also vibrates in parts. For illustration, these vibrations may be in halves, quarters, eighths, sixteenths, etc. Now, vibrations of each of these parts we call what?

MR. KLINE: Over-tones.

MISS MARSLAND: Now we come to the question of placing the tone here, up in these cavities. We find, as we study physics, that the high-pitched tone always seeks a smaller cavity for its resonance, and this cavity down here in the trachea is too large to resound to tones of high pitch. Therefore, we must place these tones somewhere where their over-tones can resound. So, the first thing is to train the mind of the pupils to try and bring forward the tone so it will resound up here (bridge of nose). If I were teaching young pupils in the lower grades, I should not go into the scientific part, but you are teachers and should know the scientific reason for doing these things. But, in actual teaching of the lower grades, it seems better to leave the scientific part of the explanation out, except such simple principles as may be perfectly clear to the pupil. Now, suppose we have come to the subject of placing tones. If you have a cast, for sometimes younger pupils will grasp the idea and work much more rapidly if they see a cast, suppose the vocal chords are down here and we want to throw the tone up and forward, imagine the pupil sending his tone up from this point just as though he were breathing out spray from a fountain, falling easily in graceful lines in every direction. It assists in bringing the tone forward, to sound m-n-g, humming it. We have to throw the tone forward and the hum "m" exercise frees the muscles within. I should have told the pupils, in taking this exercise, to imagine the spray of this fountain lit up by the sun shining upon it and keep that brightness in mind, a bright quality and cheerfulness of thought.

Mr. Hawn, will you please strike the chord of C, lower C, on the piano; just once. Now, imagine that for a few moments. Will you please strike again, Mr. Hawn, and hold for vibrations a moment. Now, friends, think of that tone. You have heard the vibrations. That is the kind I want to hear in your voice. Think that tone. The pitch again, please, and vibrations held. Try again. Now, the pupils will hum the "m" sound. (Class hums).

Now I will ask you to imagine still more. Instead of just imagining the bringing of the tone forward to this place (bridge of nose indicated), hold it a little while and let the tone seem to radiate. Idealize it, see it as a vapor blown out from the fountain. Use the imagination more and more, and if it is necessary with the pupils, tell them some story to brighten the quality of thought; idealize more and more. Now, let us have the tone as a beautiful vapor, filling the whole room. (Class hums "m," holding for vibrations). You have done that well. Now see the difference between that and what you did the first time. That was simply to bring or throw the tone forward. Now, I should work on that for days; take that one

step and work for the placing of tone for days until the pupil could do that with the utmost freedom and greatest sweetness of tone possible. What I would guard against, with young pupils, would be the forcing of tone. Let it remain easy and natural, just as we breathe. We have talked about breath before and we all know that if we have the clothing free enough so that, as we lift the sternum, the ribs will push up, we shall breathe as a little baby or a cat breathes, using the whole trunk freely.

As you take the exercise, do you think it a good plan, Mr. Williams, to concentrate the pupil's mind on breathing too, or on tone alone?

MR. WILLIAMS: On tone, for this particular exercise.

MISS MARSLAND: Yes. In some cases we work for the relation between breath and tone, but in this work we want only one idea. Now, think that tone again and see if we can approach it.

Now, after working for that singing tone, let us have the speaking tone, or the placing of the tone; that is the next step we will take up for a few moments, the continuation of the resonance, which call "pervasive resonance," cultivating that quality of tone which makes it spread more.

Now for a few moments of individual work. I will ask Miss Simon to give the humming exercise. Think of your tone as going forth as the most beautiful spray, falling freely.

MISS SIMON: I can try it but am rather hoarse. (Hums.)

MISS MARSLAND: Open your lips after you begin and keep the tone still coming up here.

MISS SIMON: It all wants to stay down on account of my throat.

MISS MARSLAND: Don't think about yourself, but think your tone is coming forward and that you are going to give something beautiful out to other people.

(Miss Simon hums again.)

Very good for a beginner.

(Mr. Turner hums.)

The first part was beautifully given. Try again. Keep that same velvety softness as in the first part. I want the whole front of your face alive with tone. That was a beautiful illustration of pervasiveness. The tone spreads. I think, as long as this is simply a suggestion to you in your methods, we shall now take some words for the next step in placing tone. We will all choose something that comes to our minds at the moment, some word that has the "m" sound. We will take a little from the poem, "When the Cows Come Home."

MR. TURNER: Would it be possible, with such a simple tone, to fill a room of such an extent, perhaps, as this?

MISS MARSLAND: Not at the beginning. The idea is not volume but quality, and the volume comes later on in the work. I am trying to give an illustration today of how I should begin work for the quality of tone, the placing of it for the resonance of the over-tones, going later to volume. I should take volume in the fifth or sixth place. Its place is near the close of the steps rather than at the first. Take these words now, and think the words forward, just as you thought the musical tone forward:

" With klingle, klangle, klingle,  
Way down the dusky dingle."

(Class stands, facing audience, and recite together). Class, please sit, and we will now take one at a time. Mr. Kline, give the words; make that vibrate just as the piano did.

(Mr. Kline gives the words).

That is melodious and soft. Now I want something brighter, that has more light, more brilliancy, if you will imagine something that sheds light on that; use your imagination. There is a certain brilliancy of tone I should like to hear. Take the line: "The cows are coming home."

(Mr. Kline gives above words).

Now, I wish you would tell that as if you had once lived in the country and loved the memory of those country days. Tell these friends about it and let the tone ring out as joyously as you can.

(Mr. Kline gives the three lines).

Pretty good. Now, Miss Ogilvie, do you know: "Sunset and Evening Star?" You do? Then, give it and let your voice reach out as though your soul is reaching out with the words.

" Sunset and evening star, and one clear call for me,  
And may there be no moaning of the bar when I go out to sea!"

MISS MARSLAND: Let us take it once more. The thought must reach out further and be full of a sweet, strong message. Once more. Fill the whole voice full of the message and reach farther away. (Miss Ogilvie repeats). Suppose we all take it together. I will give it once and you with me later. Throw the voice up and to the front more, if you will. We want to get the tone to the front. (Gives lines). Don't have the sea end; have it unending. (Class recites together). (Miss Marsland calls on Mrs. Tracy, who recites same). Think out, further away, please; not up but out. (Mrs. Tracy repeats). Now, friends, whatever we do with voice work, speaking or singing, let us have the tone unimpeded by any of those muscles. But now we want to use the imagination more, appeal to the imagination more and more.

I find sometimes that this is true, when pupils recite in a smaller room, they will tighten the muscles of the throat and make a small mouth, as though there was a shirr-string in their mouths; but, on going into a large room, they speak just as naturally and easily; they are speaking on a larger scale.

MR. TURNER : I tried to let it out, but cannot do it.

MISS MARSLAND: Ask questions just as you know they would come up in class. I would suggest this: Be so stirred and full of the thought you are giving that you forget all about yourself in the desire to give a message that is beautiful and uplifting to others, because, after all, that is the purpose of human speech; it is to uplift. Now try "Sunset and Evening Star;" I would like you to bring out the thought you see there. What I see is the outreaching of a great man's soul. The sea is never-ending. Some read it as if the sea ends right here. What the author means is that sea that never ends. Will you suggest that? Forget yourselves, your muscles, etc. "But such a tide as moving seems to sleep; too full for sound or foam."

MR. TURNER: (Recites "Sunset.")

MISS MARSLAND: Now, let us try it together again. We should not try for more than two steps in one lesson. What we want in this lesson is power to bring the tone forward so that we send it out in front of the face, so that the front of the face is vibrating with the tone just as a piano's sounding-board vibrates. The second point is to hold the tone until the vibration spreads through the face and the voice becomes perfect in resonance.

MR. TURNER: If I were to work on as I did, do you think I will accomplish that which you wish?

MISS MARSLAND: Yes; I will give you criticisms and suggestions. If I were in your place I would use imagination more and work on one point more. Take the humming exercise longer. Then take syllables. Bring the tone forward; you let it slip back once in a while, just as if you stopped the vibrations on the sounding-board of a piano for a moment. The vibrations did not continue. You gave it something like this. (Illustrating). The tone ceases to be vibrant. As in the instrument, you must have that resounding or reinforcement of the over-tones. If you sing in a full, rich tone over a piano, you hear sympathetic vibrations of those over-tones. We should hear all those over-tones of the human voice in a tone properly placed. I would suggest to you to take syllables for a while to bring the tone forward strongly and sweetly and then take words, but not at first, because you are merely trying to place tone and make it musical.

MISS SIMON: Should the syllables be mostly with "m" sound?

MISS MARSLAND: No; after you have once placed tone, use other syllables; avoid using the same syllables over and over. You will find students gaining facility with one set of syllables, when, if you try them with other sounds, they won't make them as well; so when you find one set of exercises on which they do well, take another and work for perfect beauty of tone. I hope that in another lesson we shall have time for the next step—support of tone.

MR. WILLIAMS: I would like to ask how early in the cultivation of the voice this exercise is taken up.

MR. HAWN: Miss Marsland will note questions.

MR. TRUEBLOOD: In the progress of the exercise it seemed to me there was rather a sudden transition from the light, humming tone to the reading. There must be several steps in between that lightest humming tone and the reading exercise. I hope Miss Marsland will give us these steps when it comes to her discussion at the close. All of these are valuable steps in voice production which I am sure she gives but passed over this morning, trying to get results as soon as possible.

MISS NORRIS: Miss Marsland's work was most helpful to me and I wish to call attention to those parts which proved especially so. The first thing I noticed was her direct launching into her subject and her capability and simplicity in the teaching of it. Then she is conversant not only with that subject but all others bearing on it. This I take to be the especially essential part of a teacher's work, that she must know so much more than what she teaches. It inspires her pupils with confidence in her own accuracy and knowledge. Then, the questions were put in such a clear, intelligible way that no one could fail to understand and answer. Her pedagogy was truly scientific. I thought her manner, too, especially helpful to her pupils; she carried them along with her and secured their responsiveness. The results she obtained in a few moments' teaching of a class, I thought, were practical results of her experience and excellent lesson.

MR. HAWN: You see we can say good things of each other once in a while. I noticed two or three very attentive listeners who looked as if they wanted to understand thoroughly. If you don't quite understand Miss Marsland's methods, I wish you would ask questions.

MR. KLINE: I would like to ask Miss Marsland if she feels that the arousing of the imagination is practically sufficient for freeing

the vocal organs and all the muscles of throat and chest, when there is a holding of those muscles?

MISS COMPTON: I would ask what relation has the speaking to the singing voice?

MR. TRUEBLOOD: How far does she use the singing exercises in the development of the voice for speaking? In other words, must I use a great many for vocal development? I think one of the first things we should develop as teachers of the voice is the ear for tone; unless we cultivate that, it is almost impossible for one to use proper melody, proper variety. I should like to know further how much she uses the concert exercises in reading sentences for practice.

MRS. MANNING: I would like to ask the lady conducting the lesson what her first steps are in teaching vocal culture to those having untrained voices.

MR. HAWN: Miss Marsland has the remaining fifteen minutes.

MISS MARSLAND: How early should we begin this work as suggested, these exercises? I will tell you what I do. I am not posing as an authority for any one else; I have taught in graded schools, college and normal. I have begun my work, in singing and speaking work, with this placing of tone. I owe that suggestion to a teacher of vocal music, and greatly value it. I should begin, even with little children, with the placing of tone; I would work with them so as to bring the tone forward and have it resound and be reinforced in these two cavities or nares.

Mr. Trueblood makes the suggestion in regard to the transition in this lesson, from the humming exercises to reading. I think I made the statement in the lesson that I should spend about a week in the voice exercise; I have it every day in my classes, not teaching any words for a week but simply having the pupils work on the humming exercise. If I had a sweet-toned piano, I would try to have them give that same vibration they heard on the piano. The transition to words comes very gradually. I vary the words, using no set words. I just use something from the poets, because pupils might as well have something that is really beautiful before their minds as something meaningless and senseless, like syllables. I begin with the syllable "mng," but as I go on, I make a gradual transition, taking words that live in memory as presenting beautiful thoughts. I cannot believe that any voice can ever be truly beautiful until the mind carries beautiful thoughts.

I wish to thank Miss Norris for her lesson in kindly appreciation. There is a kind of magnetic influence which comes from appreciation. The next question was—can we rouse the imagina-



tion sufficiently to free the muscles? I should teach them separately; you cannot teach five or six things at once; one thing at a time, well done. Keep the mind on one thing until there is comparative mastery of that thing. We should have separate muscle exercises, but when we exalt the physical and make the pupils feel how they are doing a thing, they are always artificial. We must make the body, in all its muscles, subordinate to thought.

The fifth question, the relation of the singing to the speaking voice: It seems to me the only essential difference is that, in the singing tone, we hold it longer. We should use exactly the same principles for resonance and support, modulation, etc., as in singing. The two should go hand in hand. How far would I use the singing exercises? I don't like to speak as an authority, but I always develop each new step with singing exercises. I find that the very fact that, to sing, we must hold the tone longer, gives the pupil, as he holds the tone, an opportunity to make it better. When we begin with a pupil, his tone at first may be husky, but as he holds it the tone grows more beautiful, especially if he has training and mind. That mind is sure to find expression in the voice and after all just pure tone, without thought or feeling, is not much. I should say, then, begin every step with a singing exercise. Then make the transition to speaking.

How much would you use concerted exercises? I use them only to make others in the class feel as if they are doing something, too, to bring them into sympathy, but as a rule I do not use them, except to foster interest, sympathy and fellowship. Don't you know how it is when you go to church and the choir sings all the worship for you, you don't halfworship, but when you join in and sing the good old hymns that stir the heart, you come into fellowship. So a little concerted work is a good thing. Work with your pupils, making a separate study of each, as you cannot do the same kind of work with each pupil. What would you use as the first steps? How develop an untrained voice? Why, I should try to get the pupil to place his tone where he should hear the resonance of his over-tones; I might use "mng" or something else. I should begin speaking or singing work by teaching the pupil to place the tone forward so that we may hear the resonance.

MR. HAWN: I am sure that this has been a very auspicious opening of Miss Marsland's work. The subject will be taken up again tomorrow morning at 9 o'clock. The work is valuable, so be on time.

MISS MARSLAND, CHAIRMAN, Presiding.

SUBJECT: "LESSON IN EXTEMPORANEOUS SPEAKING."

FRIDAY, JUNE 26, 1903—9:00 to 10:00 A. M.

MISS MARSLAND: May I ask Mr. Kline and Mr. Leach if they will help us to begin. Mr. Leach is not present? Then will Mr. Turner assist? I shall talk to you as I do to my classes of young men and women, as to what I should like to have you do in this matter of extemporaneous speaking. After I have given a few introductory remarks, I shall ask Mr. Kline to step to the platform and talk to you for ten minutes; then I shall ask Mr. Turner to do the same thing. I would like these friends to be critics. Miss Nelke, will you give the word of commendation?

MISS NELKE: With reference to what?

MISS MARSLAND: I call for three critics, just as I do in my class-work. I believe that the work in extemporaneous speaking should train not only the speakers but the listeners; so I ask the students to listen and then I ask for three words, one of commendation, one of suggestion and also one with a view to pointing out what is wrong. Will Miss Nelke give the word of commendation?

MISS NELKE: I shall be very happy to.

MISS MARSLAND: Mr. Newens, will you give a word of suggestion as you would to your own pupils?

MR. NEWENS: I prefer to be relieved this morning. I have other things on hand. I have appeared a number of times in the way of a critic and would prefer to be relieved.

MISS MARSLAND: Mr. Leach, will you be at liberty to lend a hand this morning? I shall be very glad if you will give us a word of suggestion. Mrs. Chase, will you give the word of criticism? If you see something you would perhaps criticise in your pupil, will you not be so kind as to give such a criticism here?

Now, just a word in regard to the work in public speaking. I believe this work is very important and I think you know that what we want kept in mind is that one should talk simply and right from mind to mind. First of all, the speaker must have something to say and must feel the giving of his message worth while. A strong personality, of course, is essential to the man or woman who is going to take any large part in the affairs of the world. This we cannot give to our pupils; that must be God-given and developed by experience. But this we can do—we can train young men and women who come to us to be sincere, to have

every word and tone of the voice ring true; the real man and the real woman must be back of the words uttered, if we are going to move and influence the lives of others. Now I should, in extemporaneous speaking, begin very simply, with perhaps some simple narrative. Have the pupil tell a story and have it criticised. From that go on to more difficult questions; take something on biography, etc. I will now read the subjects, and the gentlemen will choose while I am going on with my talk for a moment. "The Mission of the Orator," "Booker T. Washington, the Hero of the Hour," "Our Obligations to the Children of the Poor," "The Redemptive Work of Mrs. Ballington Booth," "The Man, the Orator and the Prophet," "The Place of Oratory in Our Colleges," "The Drama as an Ethical Power," "A Plea for City Gardens for the Children of the Poor." Will the gentlemen choose, not taking the same subject, while I proceed. After the work in narrative, I should propose work in description. Have a pupil give a vivid description. I believe we must train pupils to think on their feet; that is, the student is to be trained to have perfect control over his thought, to chose his words and make a nice distinction between them, using diction such as he would use in careful writing. After this work in narration and description I should choose biography; then go on to things that would deal with persuasion. Later on, at the last, I should work with argumentation, the most difficult subject. In some kinds of work, it is better to give a question off-hand, as I am doing today, but in cases of the gathering of material, I believe a subject should be assigned a day or several days before the speeches are to be given. The outlines might be written out and fixed in mind by careful thought, but the speech is not to be written or memorized. But as we speak, or train others to speak, we must, above all, keep this in mind—that we must have something vital to say and that the message must come from the heart, and that when we speak we must have a purpose. First, there must be a subject of vital interest; then the shortest distance from that subject to the ultimate end. We must have some end to accomplish, not talk all around a subject, but speak just as simply, earnestly and directly as we can. We will now hear from Mr. Kline.

MR. LEACH: This work is entirely new to me. I wish you would choose some one else who has been doing the work. I would be glad to help but could not in a speech.

MR. HAWN: I often say that a teacher, in an attempt to teach, learns more than he imparts. This is an excellent time to experiment upon us.

MR. LEACH: I would rather not try the experiment.

MISS MARSLAND: I think that, to save time, I shall give the word of suggestion myself. Mr. Kline, please step forward.

MR. KLINE: *Madam Chairman, Ladies and Gentlemen:* I desire for a few moments to speak upon "The Mission of the Orator." You and I have heard a great many times, on a good many sides, that the day of the orator is passed and that the time spent in many of our institutions of learning in training for oratory is not spent in a wise way. We have also heard that there is a decline in the effectiveness of college oratory. We have also heard that we have no great orators today, such as was Demosthenes or Cicero or Beecher or Lincoln or many others—Patrick Henry—whom I might name. It seems to me, however, that if there is any lack in this line, if there seems to be any decrease in the need of oratory or the effectiveness of it, it is due not so much to lack of need for true oratory, not so much to the fact that there is no mission for the orator today, but due to the fact that we are preaching and teaching oratory from a wrong point of view and also to the fact that there are some things in our educational system that are not at all, or as fully—(the word I want has slipped me)—but some of the phases of our college education do not teach young men to judge and observe and come to independent conclusions in regard to these things. We are in the present; we have a past behind us and a great future before us; and we may question whether there are no conditions today, or likely to arise in the future, which will give the orator a work to do. Let us compare the present with the past for a few moments. The orator in the past has brought about governments, brought about destruction of governments, brought about revolutions, assisted in making laws, been a teacher of the people, been a prophet, been an educator; he has been wont to send truth home not only to the high but to the low and his privilege in the past has been to sway men and women both to act and feel. It seems to me there never was a time when the orator had a greater mission than today. It may be true that education is more widespread than in the past and it may be true, for that reason, that there is not the great difference in the magnitude of the great orator or the mission of the great orator and the common man; but, at the same time, there are more conditions today that call forth the best in a man, we cannot doubt, whether we go into the educational field, the religious field, into economical conditions of the country, into social affairs, into religious matters; there are many things needing attention, many errors that need to be corrected, many conditions that need to be changed. There are actually

those who need to be freed and given liberty which they do not have today. It seems to me the mission of the orator is to move men and governments to a higher life and a higher greatness and effectiveness. It is the mission of the orator to first train himself to the fullest extent, train his entire nature, the physical and mental, and, above all, the heart and the spiritual element within him. How wonderful is man anyway, with three natures so seemingly separate in some of their functions and yet so nicely adjusted, so complex really in their organization that it is utterly impossible to affect one without affecting the other! And so I say the orator must be a man of fine physique, of great mental training, of wide, liberal mental disposition and catholic tastes, and a man who has a heart to take in all the conditions and all the states of feeling and natures of the people about him. He must have all this training to see just exactly what things need to be corrected, and not only that but to have the ability to apply the remedy that shall be practical in its nature. Theory is one thing; application and successful accomplishment is absolutely another thing. It may be one thing to have a theory in regard to government, in regard to the bettering of a certain social condition, but it is the mission of the orator to so train himself that he will easily recognize, because of his knowledge of men and women, of past history, of present movement and accomplishment, and know, I say, exactly the remedy that shall be practical in that case. It is his mission to show men truth, to give them knowledge, to convince, to persuade, to rouse a feeling so deeply that a weak man shall be able to do that which he knows is right. He must have that keenness of vision which will enable him to disentangle the great web of ideas, showing men and women the truth in all its primal relations. It is his business and his mission to be a leader, to be a man who is willing to sacrifice himself in order that he may bring men and women not only to the highest realization of themselves, but to the highest realization of society and government. No man under the sun has a greater mission than has the orator and his mission is present. We need but to look into the religious world and see the great division of opinion, the existence still of dogmatic feeling; we need but to go into the social world— Oh, if there was ever a time when the orator had a mission, it is to teach that that nation which cannot abide by law is going to suffer. We need but to go into the labor and capital world to see what a great mission the orator has there, if he can, to have that wideness of view, that keenness of vision, understanding and mental training of his forces that will enable him to make labor and capital see a common ground on which they

can meet. And so I might go on. Yes, if ever the orator had a mission, he has it today, to help people, to lift them up, to lead them, to guide them, to educate them, and that means that his mission will be to make a stronger nation and government. I thank you very much.

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(Miss Nelke takes the floor).

MISS MARSLAND: I think it will be better to wait till both have given their speeches.

MISS NELKE: I think that while the impression is fresh in mind, we remember better what we want to say. I think it is confusing to hear both before criticising one. I would prefer to speak now.

MISS MARSLAND: Well, you may give the words of commendation first.

MISS NELKE: I have an easy task. If I did not know it could not be so, I would have a strong suspicion, not having known Miss Marsland long, that there had been some collusion here between student and teacher, that they had formed a conspiracy and that the young man knew his subject before he came on and spoke so easily and fluently.

MISS MARSLAND: I will say that the gentleman had the subject given him just a moment ago but Mr. Kline is a very much esteemed fellow-teacher from the State of Kansas; I have heard Mr. Kline speak extemporaneously so many times and I know that he always does well.

MISS NELKE: Well, I will just state to you a few things as they came to my mind as I listened. The first thing that impressed me favorably was Mr. Kline's gracious reception of our applause. I have seen orators come on the stage where an audience received them kindly, but they would have a lofty way of taking it as if to say: "Don't interrupt the train of my thought." They are not gracious to an audience that is gracious to them. Others are too grateful and go to the other extreme. Mr. Kline has a happy medium. He showed he appreciated our courtesy and felt at home on the platform. That was the next point, that he seemed so much at home on the platform, but then he has had experience. He spoke directly and looked at his audience. Some mean to do that but they are absorbed in what they are going to say and talk as if in a dream or soliloquy. He looked right and left, right into our faces. You may speak platitudes and look people in the face and they like it better than if you don't look at them directly. His voice was good; he made no effort but I am sure he was heard throughout the hall. It was a rich voice. Also, he did not wander

from his subject; he spoke of the preparation the orator should have and then led up to his mission after careful preparation, the great mission the orator had to fulfill. Then, I was impressed by his great earnestness. There might be other points, but I think the whole was commendable.

MISS MARSLAND: Mrs. Chase, have you a word of criticism?

MRS. CHASE: I have very little to say; I have only a remark or two to make and that is that I should criticise just a little the hand remaining behind the body so long in that constrained appearance and also the hand being put into the pocket during delivery. I would also criticize just a little the wide bases used. We have so many speakers, both men and women, who use the wide base in their work, which shortens the body and gives the speaker a poorer appearance than he would have if he used a narrower base, which builds up and gives animation to the body.

MISS MARSLAND: I was in thorough sympathy with what Miss Nelke said. I thought she covered the situation very well in her words of commendation. I enjoy Mr. Kline's speaking always, because of a certain ease and naturalness. I think my word of suggestion would be that the gentleman would take a more vital hold of his audience, with more of something we call vitality or magnetism of life. That would be my suggestion to Mr. Kline; otherwise, I think his work is exceedingly easy and attractive to an audience. I have heard him speak at other times and have noticed that he carries his audience with him. I feel, in regard to suggestions to my student, that, if he secures and inspires his audience, no matter if his method is the same as mine or someone else's, to me it would be good because he secures results and gains his end. Mr. Kline does that. I wish we would emphasize more and more with young people the freedom of the arms and hands. I notice that so many of our young men in schools and colleges have a tendency to put their hands in their pockets, which retards freedom of action, besides throwing the body into lines not elegant.

Our next speaker, Mr. Turner.

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MR. TURNER: It is my pleasure that I have an opportunity to speak on the subject of Booker T. Washington, the orator and educator of the negro race. I trust I may be able this morning to enable you to see this man in his true light, not as the greatest man in the world, because I doubt whether we can say this man is greater than the other man, because they live in different realms and are doing different works. But I can say this of Booker T. Washington—he is a man who is doing his best to uplift his

people; and not only that, but, so far as he can, to uplift the white man as well. I wish to let you see something of his education. He was born in slavery. A very short time after the war he began his education. At first it was very crude indeed, only the numbers on a barrel to begin it, but those numbers started the fire which wished something more to keep it burning and he found out a school-teacher, a very crude teacher, but that teacher kept the fire burning. The next and greatest step in his life, to my mind, was when he went to the house of a certain woman near by to work. When it was announced that Booker T. Washington was to work at this house, the other negroes said he would not stay long because a dozen other negro boys had tried to work there and could not get along with the woman. Booker T. said, "I am going;" and after he reached the place and saw the woman, he made the discovery why the others could not stay. They were not willing to do the work that woman had for them to do, and all that she desired was that her house should be perfectly clean and neat. He saw it; he saw that that woman meant every word she said. As a result, he was the best servant this woman ever had. He had learned a lesson. He there learned that he must work, that the old superficial ideas prevailing among the negroes would not make him a man. He learned there to work and to be obedient and that one of the greatest elements in life is to be a servant; indeed, greater is it to be a servant than to be the person who works over the servant.

Thereafter, wishing to continue his education, he knew that he must find something higher than anything in this community, so he started to college, so-called, perhaps low academic work. He had nothing on which to go in the way of money. He had a little, but used it when he started. He reached Richmond and in Richmond the only cover he found was the sidewalk, but like a man he lived under the sidewalk. From the sidewalk, he found his way to work a while to get money to work his way through college. They looked at his shabby clothes and said, "This boy won't do," but Booker T. said, "Will you try me," and after due time they tried him and the trial was this—he was to clean a room. He did it. He swept it and dusted it four times and when the lady who was the critic—and a good critic she was, for she came from good old New England—when she went in there, she took a white handkerchief and no place in that room could she find enough dirt to soil that handkerchief. Now I say there is a young man who is being educated, and before he left that college he was the best student and best teacher that had been produced at that time, and so great was he that when the educators interested in Tuskegee wished a man, they came to that college and asked, who will do the



work we want done at Tuskegee, and the President of that institution said, "Booker T. Washington is the man." Tuskegee, at that time, was nothing more or less than a community of colored people, with no building, no organized institution. All there was to Tuskegee was an opportunity and idea that there could be an educational institution. He took hold of the work and very soon, out of chicken-coops and various things, he had started Tuskegee. But, before that, he worked among his people and got them interested in education to a certain degree. The idea of education among the negroes, at that time, was that of education and Greek. They thought it sounded so nice to use those large terms of Latin and Greek. He had that to work against but he built it up. He felt he must educate them and he did it. He taught these people to work, and from that time to the present from Tuskegee have been sent out men and women who knew how to establish a business, to make and manufacture, to educate others, although many times he did not have the highest individual capacity with which to work. One young lady was not able to pass examinations of the school but she caught the soul and spirit of Booker T. Washington and when she went out and endeavored to do things in a certain community she did so well that she brought men and women up who had lived in poverty and degradation and enabled them to see that life could be great and wonderful, and when Booker T. Washington had an opportunity to visit that place, he saw Tuskegee in a small way to be sure but the genuine article, and she was given a diploma. That is the work of Booker T. Washington. He is endeavoring to do the same with white as with black. He is an orator—I don't say as great an orator as Daniel Webster—but he is an orator and a genuine orator at that, and he has the heart of an orator. He doesn't think in opposition to mankind, which sometimes makes it impossible for an orator to do his best. He has a heart of power and love. When once he went to Minneapolis to deliver a great speech, the people of the South said, "We must go up there and see if he is going to say something about us." They went but heard not one word except what the progressive white people of the South were doing, not one word except that they, the white people, were interested in the negroes, "and we are endeavoring to carry out what the white people of the South are doing." So when they went home they felt different.

Booker T. Washington is such an orator that he has brought to him some of the greatest men and women of this world through his character and eloquence, not only in America, but crowned heads of Europe have found in this black man inspiration so real and soul so genuine that we have this black man showing that when he is

working for character and genuineness, he is as great, he can be as great as any white man that ever lived. I don't believe in saying, because a man is black or white or because he has eyes that come down this way that he must be put down as an impossibility. As teachers and representatives of a profession like this, one of the first things we must get out of our minds is that God is a respecter of persons. Booker T. Washington has enabled us to see what real education is, what *real* education is; that it is something which makes men and women, not something which is on the outside but something within, and I trust that we will be able to see this man, not to exalt him beyond what he should be, but let us see him as he is, and if we find in that man something which would be good for us, let us accept it. I do not stand before you to plead for a social equality of the negro. I do not stand before you to plead that the negro of the South should have the same opportunities of the ballot; but I do plead for this, that we recognize and honor this man of the South who does not plead that every negro should have an opportunity to vote but that he may be made such a good citizen that he can vote as well as anybody, whether he be North or South.

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MISS MARSLAND: I am sure we have all listened with pleasure to this second extemporaneous address. We will now listen to Miss Nelke's words of commendation.

MISS NELKE: I think we all recognize that it was very good. Unless the mind is filled with thought and material, you simply cannot make a speech. So many fill one-half of the ten minutes allowed them with complimentary remarks or apology; then they say a few trite things and sit down. That is the kind of extemporaneous speaking we mostly hear. Only one of broad learning or great powers of observation and a great storehouse in the mind can make an extemporaneous speech. Mr. Turner had so much to say that he did not have a lengthy preamble. He simply said he was glad of the opportunity to speak on Booker T. Washington. He was in love with his subject, the first requisite of a good oration. He is in true sympathy with the man. He admires him and with good reason, too; I myself have heard him in Chautauqua and he inspires faith in him. And because he had faith in the man and admires him, hence he was inspired to speak in words of praise. The gestures he made, if they were not always good, yet they helped him. He felt stronger and more inspired, and if they accomplished that, they were good, because they helped him as an inspiration. There were a few little faults; at first he was timid; he was not quite as much at home as if there were not so many critics here. It

is certainly trying, but he forgot all about that as he went on; his delivery improved, his voice grew clearer, directness of speech greater, until at last he was fairly eloquent.

MRS. CHASE: It seems to me that Miss Nelke has the lovely part of this work. She speaks first, gives a word of commendation, then of criticism and just a little bit of suggestion, and Miss Marsland and I must repeat her work. I wanted to say just what Miss Nelke said. At the opening, the speaker showed timidity and a little embarrassment. It took a moment to get started and to control the fluttering of the heart we all have when we step on the platform. In the moment of opening, he did not seem filled with his subject; that was due to timidity; but after a few sentences inspiration seemed to come and directness. He seemed to take hold of his audience. As to gestures, some of them were not expressive of the words; they lacked force and precision. There was too much of the same gesture all the way through. His directness was very good but the strongest sentences, it seemed to me, fell short at the climax, instead of building up and reaching a climax with the strongest sentences. It was very good but lacked interest at the close.

MISS MARSLAND: If this gentleman were a student in my class, I should say to him in the way of suggestion: "Keep on. Keep on." We know that when a stream has a swift current, it sweeps its way directly to its destination, and I cannot offer any better suggestion to our two friends who talked to us this morning than this: "Seek out the largest opportunity of service to your fellow-men, and God be with you!"

Now, Mr. Hawn suggests that since we began a little late this morning, we might take a few minutes longer for general discussion. I should be glad to hear from any members of the Convention who would like to speak on the subject.

MRS. TRUEBLOOD: I don't understand why you set the length of time, or what pupils you would begin with, by giving ten minutes' time for extemporaneous work. My experience has been that no beginning pupils that you ever get upon the platform could speak ten minutes. I have had high-school students who are so frightened when they get on their feet before the class that it simply drives everything out of their heads; they have nothing to say and cannot say a word even if they knew something before. I think it far better to give the subject a week before or several days. With high-school students, you might begin with simply one thing on that subject to say for his first speech. Let them come before the class and say one thing and say that in good English and readily. Per-

haps, next time, they could say two things on the subject, but I have never, in all my experience of some years in extemporaneous work, seen any beginner who could come up and give ten minutes talk as given this morning. Of course, these men are altogether different. They are not students but professionals, so they are not exactly representative of class-work. Probably both of them have made speeches on these very subjects before. Then for University students or college students, I should allow three minutes for beginners on extemporaneous work; after that, five minutes. But it takes a great deal of time to allow more than five minutes in a class, unless all there are advanced in the work, with limited numbers in the classes. I don't know what Miss Marsland's object was, whether for beginners, professionals or advanced pupils, but certainly those beginning in high schools or colleges would be appalled, I think, with the lesson given this morning.

MISS MARSLAND: When I tell you that, every week, I hear as good speeches as we have just listened to today, and I think they were most excellent, you will understand that this would not be a fatal experiment. In my own classes there are noble men and women of mature years; they have thought and they have felt and they are in earnest; life means much to them, and I have been touched to the heart by the words of simple country boys and girls who are eloquent because God made them so. When that is true, we can take ten or twenty minutes, forty or fifty, if they are filled with the subject. I was not giving an illustration of grammar or high-school work, but of work with adults. I have taught many years in normal college; if I told you just how many years, you would guess how old I am, but I have had many years of experience with these young men and women and know that they are going to do earnest work and are succeeding brilliantly because there are real men and women back of the work, and real men and women will always be more than the art. If I were working with high-school students in class drill, I should have three minute speeches. I think Mrs. Trueblood's suggestion is very good. In that kind of work with young pupils, it is better, of course, to take a shorter time and give time for preparation to them for what they are going to say. But when we come to work for off-hand speeches we must make it off-hand speech. If they are really going to have a prepared speech, let it be a prepared speech. This morning I wanted an illustration of off-hand speech. Suppose a distinguished man comes to this city and a club or organization invites him to speak, saying: "Will you speak to us for a half hour or an hour this morning on such a subject of general interest?" Suppose it to be a

subject in which every intelligent man and woman is interested, reading about it in the newspapers, or magazines, and talking about it. Almost all have some ideas on the subject that all are commenting on or reading or thinking about; so we expect him to be full of any subject ordinarily talked about. We expect him to be ready to speak off hand. I know many lawyers who are always ready to speak on any subject coming before them. We teachers need more of this very training for off-hand speaking so that when we are asked to speak on a subject of vital interest we should be versed in it and able to speak on it; we should be able to stand before an audience and speak effectively and to the point at once.

MR. SOPER: I have had more or less experience with adult classes such as you speak of. It is very important to have something to say; otherwise one is like the school-boy beginning his first composition, who said: "It is very hard and pretty much difficult to indicate to others those ideas whereof we are not possessed of." It is very hard sometimes to arouse spirit and enthusiasm in a class so that they will attempt to get up and speak, unless they are interested. I tried this way. I called on one I knew to be a rabid Democrat, and on a Republican. I told them to step to the platform and I asked Smith to tell why he was a Republican and I told Jones to answer and show why he was a Democrat. They began to give each other certain facts and roused a little feeling and spirit and kept going until I had to call them down. The rest of the class wanted to answer their speeches. It is no trouble to students to speak spontaneously on subjects they are interested in. Another case was that of a gentleman of thirty years or more, who said he could not go on the platform and speak. He would blush to the roots of his hair. I asked him what his business was. He said it was a milk route. I said: "Oh, yes; I have heard of you fellows and how you water your milk. Get up there and speak in defense of yourself." He went up and made a fine speech.

MR. KLINE: It seems to me that there is one thing to be remembered in this Convention, and that is, so many of us do different kinds of work. Miss Marsland teaches in normal school and she gets mature men and women for students. Others are doing their work in high schools; some in grammar schools; others simply give private instruction. Some are in large universities, State universities, where they unquestionably get men and women of maturer mind than those of us do who are working in denominational schools. Then, even in the same grades, the work commences in different years, sophomore, junior or senior. My work begins with academics in a preparatory school. We should in this section work

tell each other just what we do and just how we do it with the different grades of students. There is one little thing I feel I have started successfully; not only do I begin the elocution work in the academic department but I also have English Composition, and I am getting those students, some not older than thirteen or fourteen years, instead of writing something they may have to say on some subject, get up and tell me and the class about that thing. I am trying to teach them oral composition along with written, and I believe the plan is going to be successful.

MISS MARSLAND: I am glad you are trying that. It is one of the great helps we shall look for in the future, to have oral work studied together with the written work. I thank you, friends, for your kindly coöperation this morning, especially the gentlemen giving the speeches and the critics.

## Section 2.—Interpretation.

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PRESTON K. DILLENBECK, CHAIRMAN.

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AUDITORIUM OF UNITY CHURCH, DENVER, COLORADO.

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TUESDAY, JUNE 23, 1903—12:00 M. TO 1:00 P. M.

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MR. DILLENBECK: *Mr. President, Ladies and Gentlemen.*—It took a second invitation from our worthy President to get me to consent to occupy this position, and as soon as I made up my mind to take it and had chosen my topics, I wrote to various members of the Association, asking them if they would be prepared to discuss the topics under consideration. Without exception, I think, every one replied that it would be utterly impossible for them to think of such a thing as they were entirely too busy, or something of that kind. So I made up my mind that we would have to rely upon voluntary work from the Association. The topic under consideration this morning, "Atmosphere," is one full of meat and of great importance to us all.

First, What do we mean by atmosphere? Second, What does it contribute to a reading? Third, How create this atmosphere?

Now, it is a subject that is a little hard to explain. It is so subtle, yet we have all met it in our daily life. Who has not approached the house of mourning, and as you come in sight of it and see the drawn curtains and the crepe on the door, you become aware of a sort of feeling creeping over you. You step with a light tread. You enter the house; immediately your tone becomes subdued and your facial expression serious. Those who are in the house move about on tiptoe; the slightest sound from any part of the house pierces the ear like a dagger because it dispels the atmosphere already created. We step into it; it becomes a part of us, and our outward expression immediately harmonizes with that atmosphere that enfolds us.

I think atmosphere is the one element, more than anything else, that shows the artistic nature of the reader. How many times you have seen on the platform young ladies and gentlemen of splendid power, voices clear as a bell, reading with good inflection, good tone, and all that, and yet they would simply fail to give the

audience the soul or spirit of the poem or whatever they were reading. I call to mind a young reader who has had every advantage in the world; his technique in the art is simply superb. Yet, at the same time, he does not seem to give anything to his audience, and for that reason he is a complete failure in his work as a public speaker. He doesn't create atmosphere.

Now, as I understand, I am to be a sort of toast-master; you are to respond. I would like to have a discussion opened at once. In the first place, what do we mean by atmosphere? I think one fault of our profession is this, that we have so many terms to express the same thing. Will some one give us some idea of what is meant by atmosphere?

MISS FROST: Is it not environment? Situation?

MR. DILLENBECK: Some one says environment. Any one else?

MISS WASHBURN: The stage-setting of the picture is atmosphere—the condition out of which things grow.

MRS. CARTER: Mr. Chairman, when we speak of the atmosphere outdoors, it seems to me it is something that we feel but cannot analyze, and it is so in this profession, to me. I do not know whether you have intended this poem here, "The Daffodils," to illustrate this part of the subject.

MR. DILLENBECK: Yes; it is one of them.

MRS. CARTER: Now, in reading that poem, it would be difficult to explain to a pupil what that atmosphere is. He must get the thought underlying that poem, and I would say to him: "You must feel it, feel the beauty of the sky, the beauty of the clouds and the flowers, and have soul enough to appreciate the association of Nature with man." Then he will get into the atmosphere of the poem. The whole truth of the poem lies in the last two or three lines, but it is something intangible and difficult to give a definition of.

MR. DILLENBECK: I scarcely expected a definition, but I wanted something of what you have just given.

MRS. HALL: I think all of these definitions have been right, and it seems to me that atmosphere means a combination of them, and in addition to this feeling the last speaker mentioned, I think it would be necessary to imagine a character also. The person who is reciting and giving the words must imagine the man right here, lying on his couch and telling of the effect of the sight of the daffodils. So it takes different characteristics and many other things combined to make atmosphere.

MR. SOPER: I shall perhaps only add to what has already been said, but in a different form. The earth has its atmosphere of several miles in extent; and we have each an atmosphere constantly



enveloping us, as that of the earth, and this atmosphere changes as we change. It seems to me the outgoing of the soul of the individual. We have different emotions under different conditions. Our atmosphere changes as the poem changes, and all things change as we come into harmony with the author and his situation.

MR. TOWNE: I simply wish to call attention to this definition: "The atmosphere of a poem, drama or selection is the radiating spirit."

MR. DILLENBECK: Any further remarks? If not, I would ask the next question: What does atmosphere contribute to a reading? How does it effect the elements of expression? There are four of these elements, time, pitch, force and quality. Does it effect all of them, or one more than another?

MRS. HALL: Everything, I should say.

MR. DILLENBECK: Miss Washburn shakes her head and says no. Then it seems to me it affects one of those elements more than another. It affects the quality of tone more than any of the other elements, because it is the quality of tone that gives the color; it is the quality of tone that reveals the mental state.

MRS. HALL: I did not understand that to apply to tone alone; I thought it applied to the whole interpretation; that is to say, the atmosphere will affect the interpretation as a whole.

MR. KLINE: I beg to differ. It is the predominating, primary thing, which pitch and tone, force and quality and everything else must come under and be controlled by; and when you have got the atmosphere, you don't have to worry about force or pitch or anything else.

MISS NELKE: I think we never have artistic work until we have the finishing touch. Many things lead to that. You speak of those being controlled by the atmosphere. There may be all those other things, but if there is no atmosphere, the work is not pleasing, thrilling, convincing; it is not artistic until that finishing touch is added.

MISS WASHBURN: My idea was this, that you may have, in giving a selection, what I would call statistics, facts; but any speaker who merely gives facts and statistics fails to be effective before an audience, because back of all there is something intangible that gives the selection its life; that is atmosphere.

MR. KLINE: One word further to define my point: If we can absolutely free all the channels of this body of ours, this spiritual, mental and physical thing (the three so closely united in one that you cannot separate them), if that is freed of all checks by means of training, culture and education, then if you have the atmosphere in the normal being it will follow that the artistic finish will be there.

MR. TURNER: Are we speaking to the subject? Was not the question asked, how many of these qualities or elements of speech are affected by atmosphere?

MR. DILLENBECK: Yes. Does it affect one more than another?

MR. TURNER: Every selection has two elements of atmosphere—the general atmosphere that lives throughout, and within that atmosphere any number of other changes of atmosphere. For example, you are reading a piece of dramatic work, say "Macbeth." Doesn't the atmosphere change as Lady Macbeth works on the emotions of life, as Macbeth draws back or is acted on? Is there not any number of changes in the atmosphere? So it is a double phase, so to speak, to keep within each one and at the same time within the true atmosphere expressive of the whole; and it seems to me that no atmosphere can be true, unless we are living through the conceptions of the selection from beginning to end, and whether it acts more on quality, time, pitch or stress, can hardly be answered definitely, because it might change the pitch more here, the time more there and quality more there.

MR. DILLENBECK: Of course, we understand that in longer selections the atmosphere changes many times, from one phase to another; there is a constant change. Now, how create this atmosphere? What is the best way of getting into it?

MR. NEWENS: Somewhere between that delightful stage where a boy or girl lives out existence in his imagination; where the boy gets astride a lathe and thinks he has the prettiest, spotted pony that ever came to town; or the girl wraps a rag around a clothes-pin and thinks it the most beautiful doll; and that other stage where we find ourselves in college-halls or in active work in life, we lose that beautiful spirit or wonderful power of imagination. It is lost somewhere along the line, I don't attempt to say where; drilled out of us, perhaps, in the school-room. Now, the imagination is a great field, it seems to me, for the reader or interpreter. He may stand upon these mountains, and though far from the Alps, yet see in his imagination those wonderful peaks and crags. Here is something to suggest to him what is yonder. His imagination is the thing which brings to him that atmosphere, by which he transposes matters imaginatively from the present to that condition and that position, physiological and psychical, which may be suggested by the lines which he is about to present. Imagination, then, it seems to me, is first, a great desideratum; and next and greatest, and I am compelled to say *the* greatest, is the heart of the man or woman. I think it impossible for a villain to imagine and really represent the sweetness and beauty and purity of a character

opposite to himself. The heart that has power enough to entertain it, is the greatest source of the creation of atmosphere.

MR. SOPER: It seems to me that this may be illustrated by a little anecdote mentioned in the biography of Confucius, the old Chinese philosopher. It is said to be true. It is to the effect that Confucius was taking music lessons and was practicing a selection given him by his master. Finally the master told him it was sufficiently practiced and that he could leave it, but Confucius still persisted in practicing it till he disgusted the teacher, until he told the teacher the reason why. He said: "I felt, at first, when I played it, I caught something of the inspiration of the writer. As I played it more, I felt more and more inspired with the spirit of the author, and so I kept on playing until I seemed to see the outline of the writer." He went on to tell the color of hair and eyes of the writer, his build and appearance. There was no name attached to the music. All this so aroused the curiosity of the teacher that he took pains to investigate; the writer of the music proved to be the celebrated composer Wang Wang, and he found that Confucius had described him accurately. Then, in the poem you all know, "Parrhasius," Parrhasius says:

"Bring me the captive now!  
My hand feels skilful, and the shadows lift  
From my waked spirit airily and swift,  
And I could paint the bow  
Upon the bended heavens; around me play  
The colors of such divinity today!"

These two points as illustrations might lead us to see how to create the atmosphere of a piece.

MRS. CARTER: The last speaker reminded me of a poem by George Eliot—I cannot remember now the name of the character in that poem, but he had borrowed from a friend time and again and he went to him and talked with him and said he wanted to borrow more money from him now, because if he had the paints and brushes and material now, he felt the inspiration upon him, but his creditor advised him to work and his inspiration would come, and I believe that that creates atmosphere. We create soul, we create spirit, only through work.

MR. DILLENBECK: If there are no further remarks, I would like to ask some one to volunteer to read this little poem, "The Daffodils." Understand, we will not criticise you from any standpoint but that of atmosphere. Who will volunteer to come forward and read it?

MR. NEWENS: I simply take this place because I am willing to be a martyr to the cause. The conditions need not be described.

(Reads "The Daffodils," by Wordsworth).

THE DAFFODILS.—*William Wordsworth.*

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,—  
A host of golden daffodills  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the Milky Way,  
They stretched in never-ending line  
Along the margin of a bay;  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

The waves beside them danced, but they  
Outdid the sparkling waves in glee;  
A poet could not but be gay  
In such a jocund company;  
I gazed—and gazed—but little thought  
What wealth the show to me had brought.

For oft, when on my couch I lie,  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

MR. DILLENBECK: Any criticism? Did Mr. Newens create a atmosphere, do you think, all the way through? If he did, say so. If not, he is open to criticism.

MRS. FROST: It seems to me this little poem is a good example of change of atmosphere, as spoken of. I thought Prof. Newens got into the atmosphere at first, but there was not enough abandon and he did not really get that brighter atmosphere which follows; then, in the final part, he got into that same thoughtful, deeper atmosphere, but he did not get the brightness into the lighter part.

MR. DILLENBECK: You speak of change of atmosphere. Where, in your mind, does it occur in this poem?

MR. FROST: In the first two or three lines, the thought is rather sober; but then, when he sees this bright vision, the change comes. That picture of the daffodils brightens the atmosphere.

MR. DILLENBECK: And, at the end of the third line, you would say there is a distinct change of atmosphere, as the picture flashes upon his eyes?

MRS. FROST: Yes.

MR. DILLENBECK: Well, that is just the thing I desired to bring out.

MISS BROWN: I think there is a change about that time that he says, "I gazed and gazed," but that it was not brought out enough.

MR. KLINE: If we look at the poem very carefully, will we not find that the message the author wishes to bring us is found in the last stanza, and that the reason he finds this pleasure in this solitude—you all know the words, "I love to dwell in solitude"—was because he had seen those daffodils.

MISS NELKE: Is it not true that the lyric has one dominating thought or emotion and that we must find that out whenever we attempt to read a lyric? Here it is joyous exultation over this wealth of beautiful flowers, and in working on this lyric, there should be an expression of that joyous exultation, it should dominate the atmosphere of the whole poem. I would like to hear different expressions of opinion and would rather be wholly wrong to start an argument.

MISS BROWN: I think it is joyous and bright to the last verse; then it becomes pensive because it is reproduction from memory.

MRS. HALL: I want to say right here that I think we are all agreed that Prof. Newens has the right atmosphere, but the distinction was not accentuated enough. That would have come with another reading, probably.

MR. DILLENBECK: That is the reason why I would like to have it read once more, if some one will volunteer.

MRS. CHASE: (Reads the poem.)

MR. DILLENBECK: Any criticisms?

MISS WASHBURN: I think Miss Nelke hit the nail on the head. There is a dominating note and it is one of joy, in this poem, of exultation in the brightness of Nature; and while the writer has lonesome moments, there are chased away when this scene comes to him. There was, on the part of both readers, a note of sadness running through it, and that is not the author's purpose; it is to drive away care in pensive moments.

MRS. CARTER: I would like to have some one read the poem who believes it should be bright and cheerful. To me, the last reader did not bring out the atmosphere of the poem at all; it was too sad. There was no coloring.

MR. DILLENBECK: Will some one volunteer to read it who has an idea of brightness.

MISS BROWN: (Reads the poem).

MR. DILLENBECK: Any criticism?

MR. NEWENS: Mr. Chairman: The several readings, including my own, have not changed a whit the atmosphere of some of those lines. You cannot get brilliancy, you cannot get brightness out of them: they are not in those lines and you cannot bring them out of them.

MISS BROWN: No brightness in a scene of beautiful flowers?

MR. TRUEBLOOD: I heard Prof. Newens expressing himself on the train yesterday about the flowers on either side, and I thought the tone was more exhilarating; there was nothing very pensive about his remarks.

MRS. HALL: Is this poem not introspective? And if it is, it cannot all be bright. There can be very decided changes in the tone of the voice.

VOICE: (Calls on Miss Powell to read the poem).

MISS POWELL: (Reads the poem).

MR. DILLENBECK: I thank you for responding so promptly; I am sure I have gained a great deal from this hour and hope you have.

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#### CHAIRMAN DILLENBECK, PRESIDING.

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WEDNESDAY, JUNE 24, 1903.—12:00 M. TO 1:00 P. M.

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MR. DILLENBECK: Our subject for the morning is closely connected with the subject of yesterday—"Atmosphere." Ruskin says that that artist is greatest who conveys to the mind of the spectator by any means whatsoever the greatest number of the greatest ideas. Reading is nothing more than presenting a series of word-pictures or ideas. The bringing out of these word-pictures or ideas, giving each one its relative value, is our subject for today. Passing from any one of these phases of expression to another we, of course, call transition. Now, those of you who are teachers understand how difficult it is to get pupils to bring out these ever-changing phases of expression. A chip floating upon the current of a stream does not obey the ever-changing current more readily than a good reader should yield to the ever-changing phases of expression. I have chosen a reading this morning by Joaquin Miller and would be glad to have you look at it. To me it is a very great poem. When I was a boy in school, I remember a poem that was in our "Reader"

and that always appealed to me, entitled, "Three Days in the Life of Columbus." It occupied those three days before he discovered land. He had around him a mutinous crew; they came to him day after day, begging him to turn back, but that brave, strong man kept the prow of his boat pointed toward where he thought he could find a new passage, and he would not turn back. The crew were ready to mutiny; it was a dangerous time. The mate represented in this poem stands for the crew. Now, the transition in this poem are very great, and you will notice a gradual growth. The poem gains strength until it culminates in a grand climax at the end. Now, these transitions between the replies of Columbus and the questions of the mate, I would like to have brought out. If there are no remarks, I would like to ask some one to volunteer to read the first verse. This work is very helpful if you respond readily.

MR. TURNER: I will start it.

MR. DILLENBECK: Then, come forward, please. Now, remember, we will not discuss emphasis, pitch, inflection; we want to bring out simply the idea of values.

MR. TURNER: (Reads first verse of poem "Columbus," by Joaquin Miller).

COLUMBUS.—*Joaquin Miller.*

Behind him lay the gray Azores,  
 Behind the gates of Hercules;  
 Before him not the ghost of shores,  
 Before him only shoreless seas.  
 The good mate said: "Now must we pray,  
 For lo! the very stars are gone.  
 Speak, Admiral, what shall I say?"  
 "Why say, 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;  
 My men grow ghastly wan and weak."  
 The stout mate thought of home: a spray  
 Of salt wave washed his swarthy cheek.  
 "What shall I say, brave Admiral, say,  
 If we sight naught but seas at dawn?"  
 "Why, you shall say, at break of day,  
 'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow  
 Until at last the blanched mate said:  
 "Why, now not even God would know  
 Should I and all my men fall dead.  
 These very winds forget their way,  
 For God from these dread seas is gone.  
 Now speak, brave Admiral, speak and say——"  
 He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spoke the mate:  
 "This mad sea shows its teeth tonight.  
 He curls his lip, he lies in wait,  
 With lifted teeth, as if to bite!  
 Brave Admiral, say but one good word:  
 What shall we do when hope is gone?"  
 The words leapt as a leaping sword:  
 "Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,  
 And peered through darkness. Ah, that night  
 Of all dark nights! And then a speck—  
 A light! A light! A light! A light!  
 It grew, a starlit flag unfurled!  
 It grew to be Time's burst of dawn.  
 He gained a world; he gave that world  
 Its grandest lesson: "On and on!"

MR. DILLENBECK: Now, what is your idea there? What do you think the mate meant when he says: "Now must we pray?" How does he feel? What is the atmosphere about him that prompts him to say that? This matter of giving values is simply giving the atmosphere, because it is constantly changing, for when the thought changes the atmosphere is bound to change. There is that vessel floating on unknown seas where, so far as we know, no sail was ever seen before. There are those sailors, weeks and weeks on the water, going to what they think must be the jumping-off place.

MR. TURNER: All the hopes that have been keeping their hearts up to this time have disappeared and they can no longer do the work that has been done or trust in their own power; so they say, "We must pray!" I think it is fear, personal fear.

MR. DILLENBECK: Now, I would like to ask a question of the Association: Did Mr. Turner bring out the values in that verse?

MR. LYONS: I don't think he brought it out at all.

MRS. LUDLUM: This man comes to Columbus in utter despair. There seems just a little bit of lightness in Mr. Turner's reading of "Now must we pray!" I don't think it was personal fear; I think it was utter despair.

MR. LYONS: My interpretation would be fear, resentment and awe—all three combined.

MISS WASHBURN: It seems to me that in construing values, the first thought is as though the reason the sailor says they must pray is because he feels the desperate situation they are in, although after that there is a note of encouragement, that there is hope ahead.



MR. DILLENBECK: I am going to ask Mr. Turner to read it once more. I believe, on a second reading, he would bring out his idea better.

MR. TURNER: (Reads verse a second time).

MR. DILLENBECK: Better; a decided improvement. Can you see the bigness of outline of the picture behind you and before you? We will leave that verse and proceed to the next. It grows so beautifully. Who will consent to read the second verse?

MR. LYONS: I will try the verse. I have just been elected an active member and it has been a great many years since I have taken part in these associations, but having been a teacher once, I would like to begin again.

(Reads second verse.)

MR. DILLENBECK: I am going to ask you to read it again for us in a moment. Now, in this second verse, the mate comes to Columbus a second time. It may have been the same day or the next or afterward, but anyway, this mutinous spirit is growing. At the end of the second line, there is a decided change in value. The first two lines are personation and the next two are not. What criticisms have you to give Mr. Lyons?

MRS. CARTER: It seemed to me he lost the atmosphere of memory, the mate's thoughts going back to home, the coloring of it.

MR. DILLENBECK: Yes; I think that, too—where his mind travels back to the home life of so long ago.

MISS NELKE: It seems to me this line "What shall I say?" should have a touch of eagerness or hope that Columbus would consent to go home.

MR. DILLENBECK: That's it! That's it! That's the idea! Now, read it again.

MR. LYONS: (Reads verse again.)

MR. DILLENBECK: What criticisms on that rendering?

MISS WASHBURN: There was one just point not quite clear to me. What is this salt spray that come's on the mate's cheek? Is that tears at the recollection of home, or is it literally a salt wave?

MR. LYONS: I thought it was literal; if it were a tear I would have read it differently to put a different expression in it.

MISS WASHBURN: I wondered which it meant, that or a real tear?

MR. LYONS: No; I don't take that to be the meaning. I could read it that way if you wish to have me. Shall I try it that way?

MR. DILLENBECK: I believe the meaning is clear; there is but one meaning. I would not read it that way.

MISS NELKE: I don't get the eagerness I wanted in that line. There should be a little more eagerness and longing in that line:

"What shall I say?" I also want to ask you why we have not considered Columbus; I would like to hear some suggestions about the attitude of Columbus. How does he answer in both these stanzas?

MR. DILLENBECK: There is certainly a great contrast between Columbus and the mate; Columbus with all his bravery and fixedness of purpose, undaunted, stands there and does not know fear.

MISS NELKE: I don't mean that. Is Columbus saying what he does as though keeping on were a matter of course? "We intended to sail on and have no other thought." There would be no progression if Columbus always says it the same way and in the same spirit.

MR. DILLENBECK: I said there was a gradual growth in outline, the main thing to be brought out. Each time the mate speaks, every time Columbus answers, there is a growth, not in loudness, but a gradual intensity each time.

MISS NELKE: If he said it as a matter of course each time, "Sail on," there would be no growth. But he might at first and then go on toward courage and determination.

MR. DILLENBECK: That is a matter of individual conception. Read it again, please.

MR. LYONS: I was going to say that my interpretation of those two last lines was that Columbus meant it as simply a matter of his authority, which was not to be denied. It was a command; there might be slight encouragement but he had no idea of giving up, no finching on his part and there was to be none on the part of his men.

(Reads verse again.)

MR. DILLENBECK: Any further criticisms on that verse. If not, pass to the next. Who will read that?

MR. WILLIAMS: I will read it, if you will give me a second reading.

MR. DILLENBECK: All right; you can have two readings.

MR. WILLIAMS: (Reads third verse.)

MR. DILLENBECK: Any criticisms?

MR. LYONS: I should say there was not enough difference between the first two lines and the others. They are merely narrative, but no difference was made between them and the rest.

MISS BROWN: I should say there was not enough difference between the mate's soliloquy, where he says: "Even God from these dread seas is gone!" and where he turns to speak to Columbus.

MRS. CHASE: In the sentence, "Now speak and say—" there was not enough anxiety—suspensive anxiety, for he thought perhaps this last call would bring the desired word, "return!"

MR. DILLENBECK: This is the question under consideration: Are we giving these expressions of the values all they are worth? That is the idea. Would you like to read it again?

MR. WILLIAMS: (Reads third verse again.)

MR. DILLENBECK: (Calls on Miss Morrison to read same verse.)

MISS MORRISON: It seems to me that what we want to bring out in this verse is the increasing hopelessness of the mate; a feeling that even hope in God is gone. In contrast to that, we have a note of triumph, faith and courage in the "Sail on!" of Columbus; a decrease of faith in the mate and an increase of faith in Columbus.

MRS. CHURCHILL: There is a lack of naturalness that comes more from emphasis than perhaps any other one thing. For instance, in the stanza just read, the criticism would hold good; "winds" was emphasized in the first line and again in the fifth line. That marred the effect in my judgment. I think the effect would have been stronger had the emphasis been given to the word "God," in the third and sixth lines.

MR. DILLENBECK: I did not touch on that point because we are studying values, not emphasis.

MRS. CHURCHILL: Certainly; but does not emphasis count as one of the values?

MR. DILLENBECK: It certainly does; that is one reason I would like to have you read that verse.

MRS. CHURCHILL: I think I would rather not.

MRS. BUELL: It seems to me that the main point was lost entirely in this verse. The admiral interrupted the mate. He interrupted and crushed out the hope of the mate that he might ever turn back.

MR. DILLENBECK: That thought is still stronger in the next verse. When the mate said: "When hope is gone," he touched a responsive chord in Columbus. Notice then how his answer "leapt as a leaping sword!" and how the poem grows from there to the climax, which I think Mrs. Haskell will bring out. Now who will read the fourth stanza?

MRS. HALL: (Volunteers and reads).

MR. DILLENBECK: There is lightning in that. It almost lifts you to your feet.

"What shall we do when hope is gone?  
The words leapt as a leaping sword:  
'Sail on! sail on! sail on! and on!'"

I think it is one of the greatest poems in the English language, so condensed, so much expressed in a few short stanzas!

MR. KLINE: It is so great that I think we do a great wrong by

trying to do it justice in the work we are doing here this morning. I think some of us, when we get home, will want to study this very carefully and will make changes in our judgment in regard to it. I would like to have it read entire. I don't believe we can take it stanza by stanza in this way and get into the correct transitions and correct values.

MR. DILLENBECK: I shall feel that it has been a most valuable hour if it has started you to studying this poem. You will feel repaid over and over again. Notice in the last two verses how in one line you leap the centuries. It is the most stirring thing to me! Now, I will ask Mrs. Haskell to read the last two verses.

MRS. HASKELL: (Reads the last two verses).

MR. DILLENBECK: I am really sorry that our time is up; we have overrun it now.

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CHAIRMAN DILLENBECK, PRESIDING.

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THURSDAY, JUNE 25, 1903.—12:00 M. TO 1:00 P. M.

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MR. DILLENBECK: *Ladies and Gentlemen of the Convention:*—We bring to you this morning an old topic, one that has been discussed in Convention many times, but I doubt if we could bring forward a subject which, if handled properly by the members of a Convention, could possibly be productive of more good: "The Limits of Personation and Literal Gesture."

I believe that if any one thing has brought our profession into disrepute with the best educated people of this land, it is exaggerated action and personation. We have all felt heartsick sometimes, when we have seen on the platform exhibitions that have violated all the rules of good taste and judgment. I have felt many times in the same position with the teacher of elocution I want to tell you about. Once upon a time, a young man graduated from a theological seminary and took charge of a church. He had not preached there long before a good brother, an elder in the church, came to him and told him his delivery was ineffective, and suggested that he go to a teacher for lessons. The elder took a fatherly interest in the young man and so the latter consented. He saw a teacher and made arrangements for the first lesson. He asked the teacher what he wanted him to do. The teacher said: "Bring me a sermon and preach it to me just as you are in the habit of preaching, and I can criticise you from that standpoint." He did so; then he went back and met the old brother and told him he had taken his first lesson in elocution.

"Good! How did you get along?" "O fine, fine! and I also think, brother, that he is a very devout man." "Glad to hear it. An elocution teacher and a devout man! I am glad you are studying with a devout man. But, what reason have you for thinking he is a devout man?" "Why, brother, all the time I was delivering that sermon, the teacher walked up and down the floor with his hands behind his back, and he kept repeating: 'My God! My God! My God!'" I think many of us have felt just like that teacher of elocution.

I don't believe these exaggerations are always intentional; I believe it comes largely from a misunderstanding of the subject. In larger centers, it is not carried to such an extent as it is in smaller towns, where you will find a great deal of it. Not long ago, a young lady came to my studio, a handsome young woman; she paid a friendly call on passing through the place. Among other things, she said: "Do you know, I have made a splendid hit with 'Paul Revere's Ride,' in costume?" "Indeed!" I said. "That is something new. In costume, how?" "Why, I come on in a riding habit, with a jaunty cap and whip, and I give it that way." "Do you think Paul Revere wore a riding habit?" I said. "Very little of that poem is impersonation; it is a narrative poem." "Well, anyhow, I made it take!" she said. Striving for effect is not art.

Another illustration: A concert company came to Kansas City to fill a date. It was a good company and they had with them a public reader. She read well. The house was packed. One of her numbers was the Potion Scene from "Romeo and Juliet." She came on and gave it beautifully, until she took the potion; then, as she drank it, she relaxed and made a very graceful fall flat upon the floor. The curtain did not go down. When she was good and dead, two members of the company came out, one on either side of her, helped her to her feet, and she smilingly bowed herself off of the stage. That occurred in a high-priced concert company.

A very prominent lawyer, one of the most intelligent men in Kansas City, President of the Board of Education, sat at my side that night. He said: "Say, was that right?" Now, there was applause from some parts of the house, but there was disapproval on the faces of every intelligent man or woman within the range of my vision. I think that, as a profession, we should study, not the maximum amount of gesture, but the minimum. Not how many gestures can you put in a piece, but how many can you leave out? That is my idea. I don't know whether you agree. (Applause.)

If asked to frame a definition of elocution, I should say it is just the science and the art of expressing thought and feeling in the most forcible manner with the least possible effort, either of voice or action. That is the definition I give my pupils. Now, I am not going to take up very much of the time but I am going to call on some people who should be posted upon this subject. I want some one to define or draw a line between these—the lecturer or public speaker, the public reader, the impersonator, and the actor. So many in our profession do not seem to draw a line between the actor and the reader, between the actor and the impersonator. I am going to call upon Mr. Newens to say something along that line, and the rest of you please be ready with remarks, because we want a spirited discussion on this topic. It is a most vital one.

MR. NEWENS: *Mr. Chairman and Members of the Convention:—* This is a most vital topic for every teacher to consider, especially when one feels the burden of students on his hands; he should consider the subject of limitations most thoughtfully, most carefully. When a student passes out of one's hands, what he is, is, to a large extent, what the teacher has taught or inspired him to be. To my mind, there are limitations to all those mentioned by our Chairman. I would divide them into three classes. I would put the reader, commonly so-called, the public speaker, lecturer, preacher or orator, into one class. Then I would put the impersonator in a class by himself, with limitations, to be sure; and then the actor in a class by himself, with his limitations. Now, beginning at the center and with the first-mentioned class, the limitations are least distant from the personality of the person speaking; that is to say, if I am a reader, simple and pure, or an orator, a lecturer or preacher, there are a few things that apply to the impersonator that I have no license to touch whatsoever. I am merely myself, my own personality. Whatever I can be in any of the other fields, here I am I, not Bill Brown or Miss Smith, but in this rôle I am myself. Just as soon as I leave the field of the pure reader or lecturer and step into the realm of the impersonator, there I have license to do some other things. I may possibly roll my hair—if I have any—I may possibly take on a certain attitude of the character, if such be peculiar to the production which I am presenting, and so represent the different characters so that they shall stand out before the mental vision of the auditor as a complete picture. I may change the facial expression. I may do the art-things which I can get to myself and upon myself without the aid of any external material, such as wigs or mustachios or paint or powder or coloring of any kind. I may possibly use a chair, but Lord deliver me from ever kneeling or wallowing upon the floor, or kissing the hand of a lady

who is not here. In the realm of acting I have great liberty, yet there are limitations. If I am an actor, I may kneel, in connection with other actors, on the floor. This audience, if this were a theater, is not supposed to be here; you have taken out one side of the room; the audience happens to be here and sees what I am doing when acting with other individuals. I may get down on the floor, no one else being present, to my lady-love, and implore her to give me her heart and—attention. If I am the clown of the organization or play, I may stand on my head if that is called for, and not be criticised for so doing; but would not the public speaker look beautiful, in presenting an idea to illustrate his point, by actually kissing a lady's hand or standing on his head or doing something out of the ordinary, which he would not do in his own parlor, to represent an idea. Now, I have taken more time than I should, but I wish to present these three limitations of the three fields, each with its own limitations, the first with the least limitations, the second with greater limitations and the third with almost unlimited limits, yet within limitations after all.

MR. DILLENBECK: (Calls on Mr. Trueblood.)

MR. TRUEBLOOD: I think the chief trouble in applying the principles of these limitations in personation, as laid down by Mr. Newens, lies especially in the intermingling of impersonation with narration. The tendency of people to do everything talked of is the most serious trouble we have to deal with in our work. Students are determined, it seems to me sometimes, without regard to good taste, to try to do everything they talk about in narration or description. I think I could entertain you here by the hour with illustrations I have had at different times, of students and even of lecturers, trying to literalize action. I remember when attending Chautauqua in Southern Kansas, there was a lecturer there from Chicago—I will not confine this to Kansas; in this case the supposed artist was from Chicago. He is a very distinguished public speaker; he used to preach in this town, not very far from here. He was preaching on Sabbath on one of those improvised platforms at these Chautauquas, made of thin boards, drumlike. The platform was as large as the whole end of this church. He came to a part where he spoke of "striking at the gates of Heaven," and he really tried to do that thing. He made a high jump, as high as you sometimes see with college athletes, and made a strike with his fists at the gates of Heaven, and had to come down on the platform with his heavy shoes—a ridiculous effect. He was trying to literalize figurative things. A girl who came to me once, in speaking about the "jaws of the hydra-headed monster," pointed to her

own open mouth, and a young man who was reciting that beautiful speech from Henry Clay, "Man or Statesman."

"I am willing to go home to Ashland and renounce public service forever; I should there find in the bosom of my family sincerity and truth."

The young man reciting, folded his arms across his bosom as an illustration of what he had there. That is what we frequently see and hear from the pulpit and platform, ministers and public lecturers trying to literalize things and to do everything talked about. Another man spoke of the great heart of South Carolina and laid his hand on his own heart.

To return to the work of the reader for a moment. All of you remember illustrations coming within your own experience in teaching, of persons who simply tried to do the things talked about. "He flung his falchion from his side and in the dust sat down!" Have you ever asked them to do that? There are a few things that will cure people of that kind of thing, if you will just ask them to carry them out. Some say: "Oh well, that is taking it to a ridiculous extent." One need not impersonate description; that is doing the thing talked about; you can indicate it without doing it. If you say that a team ran down the street and overthrew a box and hit a man and threw him over on the sidewalk, making him turn a somersault, you don't have to do those things because you said that somebody else did them. You can indicate it, the movement down the street, the throwing of the man down on the sidewalk; all of it can be done with indicative action, without undertaking to carry it too far. Those are extremes. There are different positions that might be taken all along the line of this impersonative action. I need not illustrate further, I think. I could go on by the hour with illustrations in my own experience, not brought up as extravagancies, but that occurred in my own teaching.

MR. SOPER: If illustrations are in order, I might mention one I know of. A celebrated reader was reciting the poem, "The Burial of Sir John Moore." He gave it something like this:

"Not a drum was heard (gesture, beating of drum); not  
a funeral note (gesture of bugle);

As his corse to the rampart we hurried; (gesture)

Not a soldier discharged a farewell shot (gesture, shooting);

O'er the grave where our hero we buried (gesture);"

and so on.

MR. DILLENBECK: Well, I have met many things as ridiculous as that.

MR. SOPER: It is so.



MR. DILLENBECK: When educated people attack our profession they will always attack this side of it.

MR. WILLIAMS: I don't believe in making, or trying to make, the platform into the stage. When we use the platform, I think we should so conduct our work that the audience will see what we are talking about and see the characters in their environments, wherever it may be. I believe that anything that would take away from the picture which the audience may be forming in their own mind should be cut out, in our gesture work. It is not necessary, if I want to make you see a ship coming up the river, for me to turn and strain my eyes and look and twist, to see the ship come up the river. You see it the minute I say: "There is a ship coming up the river." When it comes to impersonation, especially to the twisting of the hair, drawing down of the mouth, and all those things, I think they can be done and done artistically. I believe we should make the audience feel the character as speaking through us and that we are the character right there upon the stage. I believe, as I say, that this representative work can be done very artistically and we can make the audience believe we are the very character there. If we really take out a dagger or anything of that kind that the character is supposed to do, if we reach where the dagger is supposed to be, we call the attention of the audience to the question as to whether we have the right location or whether we are attempting to do something but have not got anything there. If we want the dagger, here it is—right before us—a simple little suggestion of it.

MR. DILLENBECK: That is the kind of talk we want, ladies and gentlemen. Any one else?

MISS WASHBURN: In regard to the subject of literal gesture, not only do people get up and give absurd literal interpretations as illustrated by Mr. Soper, but teachers actually teach it. A few years ago, there were, in *Werner's Magazine*, some articles entitled: "Action Poems." One poem quoted there you are all familiar with:

"Then burned his patriot tongue of flame,  
And thrilling words for freedom came!"

(Gesture: pointing to tongue.) Now shall it be in or out of the mouth, wiggling from side to side, or what is the idea? Again, in that same poem:

"Concord, roused, no longer tame,  
Laid bare her patriot arm of power."

(Gesture: rolling up sleeves.)

In one of the Eastern schools, a student was giving an illustration from "Julius Cæsar," and in taking a line from the Quarrel Scene, said: "You, yourself, are much condemned to have an itching palm." (Literal gesture). The fundamental difficulty may be in misconception. They mistake the literal for what should be figurative or symbolical.

MR. DILLENBECK: I think that is the point exactly. Your speaking of Julius Cæsar recalls an incident to my mind. Two of my young men were once attempting to give the Quarrel Scene of Brutus and Cassius. They were not in costume but in their everyday clothes. We were having a rehearsal and there came into the room a teacher of literature, the head of a department in a great highschool, and actually made this suggestion to me: "Why don't you have those boys have butcher-knives secreted somewhere, and at a certain time go at one another as if they were going to fight?" He made that suggestion in earnest, sincerely! A teacher of literature! He thought it would be so much more effective than simply to carry it without daggers. "Daggers if you can," he said, "but butcher-knives will do." The saddest part of this whole business is that the thing is taught. Not long ago I acted as judge of a competition—this was in Kansas, too. Among the numbers was "Darius Green and His Flying Machine." A young man came out on the platform and recited very well until at a point just before Darius leaps from the barn-door. I noticed that, while he was reciting, he kept backing up, backing up. I said to myself: "What is the fellow going to do?" He got away into the wings. When he reached that point where he said "Jump!"—I believe he had practiced that jump out of doors a thousand times. I never saw such a leap, from the center door to the front of the platform! His feet slipped from under him; he fell on his back, and I don't think that stage had been swept for ninety years, such a cloud of dust floated over the audience! I was glad he did not get the prize. But that was done. Now, this is something for us to correct; something to think about; talk about. Any other remarks?

MRS. EDWARDS: I should like to ask a question about a subject perhaps not exactly in line, but is there a discrimination between a reciter and a reader using a reading desk. What relation is there between these and which is the better form?

MR. DILLENBECK: The discrimination between a reader who uses a reading desk and a reciter? That is a good question. Has any one anything to say on that subject?

MR. WILLIAMS: I believe the reader who uses a desk depends more on the voice than on the action.

MISS NELKE: I think that whether one uses a desk or dispenses

with it, that depends very much on the character of what you read. I find some people take a strong stand against reading without a desk. I know one gentleman who condemns it utterly. He is a very able reader; he will read an entire play from a reader's desk and he says he does that so that he won't be led to indulge in too much gesture. But what does he do? He does gesture but he limits all his gestures—of course he knows every line of the play—to that part of the body from the waist up, working with face and torso. I really believe he would do better, in the case of dramatic poetry, to dispense with the desk. But we have been told by our President to use our own experiences. In my experience, when reading a lyric, which is just the expression of one great emotion, I would say, have the desk there so that you do not seem to be reciting to anybody, but just expressing your subjective feeling. Also, there are certain stories full of description and if a student is given to too much gesture, have him use the desk so that he will get a more reposeful manner and the description will not be given too much action. But, when a selection is replete with action, a dramatic monologue, a scene from a play, I think it is spoiled by the use of a desk.

MR. NEWENS: I think this question arises very pertinently just here. I anticipated that it would be asked before this. It arises among those people who are making a distinction between literal impersonation and suggestive impersonation, and the reading desk is used, very largely, by those who believe suggestive impersonation is the criterion of art. The reading desk is thrown aside where the more literal interpretation or impersonation is presented and where the criterion of art is a more complete representation of a character by impersonation, facial expression, change of position of the body, use of the hands, or any other personal quality each one may possess, to enforce his idea. And I don't know that I would say that one is a reader, the other an impersonator.

MR. LYONS: I would like to know where you draw the line between literal or suggestive gesture.

MR. NEWENS: I think that the gentleman stands in a position with a great many others of us. I have in mind a public reader of national reputation who says she does not impersonate, that she only suggests. I have had the pleasure of introducing her to two audiences and have heard her on several other occasions, and I have never seen anything but impersonation in her work—complete, literal impersonation. I was favored by this individual once on a time, in getting a complimentary date with a large University in our line in the city where she resides. She said she was very anxious to hear me; I accepted the invitation and went on to

read for a Normal Teachers' course. I purposely did away with much of the complete impersonation I would ordinarily do before a popular audience. I did less of the complete and literal impersonation than usual. After the story was through, we got into a little side-room—you know how it is done,—“I want to speak to you. Oh, your voice is beautiful, but—*damn* your face!”

And yet that individual, in her reading, I will guarantee, did as much of facial expression as I did in my rendering of that story. So I would answer the gentleman who inquired as to the line between that he stands in the same position that you and I and many others stand in, not knowing just where these people do draw the line between the literal and the more suggestive impersonation.

MR. DILLENBECK: I want to thank you, ladies and gentlemen, for the kindness you have shown me in conducting this hour's work. I am sorry that we will not have another lesson tomorrow.

## **Twelfth Annual Meeting of the National Association of Elocutionists.**

### **MINUTES OF BUSINESS TRANSACTIONS.**

**MONDAY, JUNE 22, 1903 5 P.M.**

At the conclusion of the regular program for the day, the President called for reports of Standing Committees.

Miss Martea Gould Powell, Chairman of Committee on Ways and Means, announced a reception for Tuesday night, June 23, at the Adams Hotel, tendered members of the National Association of Elocutionists by the Colorado Association of Elocutionists. A mountain trip was also announced for Saturday, to Ward, Colorado.

Mr. Thos. C. Trueblood, Chairman of the Board of Trustees, made the following report:

There were printed, of the proceedings of the Chicago Convention, 341 copies; 199 have been sent to members, 5 sold and there are 137 on hand. Of the Convention of 1892, we had 700 printed; 438 on hand. Of the first Chicago Convention, 1,000 printed; 452 on hand. Philadelphia Convention, 300 printed, 20 on hand. Of the Boston Convention, we printed 400, 146 remaining. Detroit Convention, 137. Second New York Convention, 85 remaining, having printed 500. Cincinnati, same; printed 160. Chicago Convention, 400, 172 remaining. St. Louis, 320 printed, 94 remaining. Buffalo, 403 printed, 183 remaining. Making in all 2,024 remaining unsold. Sold 1901, 4; 1902, 5 copies. Amount \$10, a check for which I have for the Treasurer.

It was regularly moved and seconded that this report be accepted as read; carried.

### **THE PRESIDENT IN THE CHAIR.**

**TUESDAY, JUNE 23, 9 A.M.**

The Secretary read letters of regret at inability to attend the convention from Prof. Virgil Alonzo Pinkley, of Cincinnati, and Miss Jennie Mannheimer, of Cincinnati;

also a telegram of good wishes from Laura Tisdaile, of Chicago, Ill. A letter of regret was read from Rev. Geo. B. Vosburgh, of Denver.

MR. HAWN: It is my desire to treat the absentees of this Association with courtesy. As a usual thing, no absent member of this Association has received a program of a Convention. Months after, inquiries would be made: "What papers did you have? What recitals? Who was present?" and so on. Now, in sending the program of our Convention to absent members, it will be not only a matter of courtesy to them, but a chance for a little cock-crowing on our part, because we are going to have a very fine Convention before we are through with it. I would like a motion made and seconded by some one that absentees be sent programs of this Convention.

Such motion was made from the floor and duly seconded and carried.

The President then announced a special business meeting at the end of the forenoon session, to appoint a Nominating Committee, which must be done from the floor.

He also announced that, by action of the Board of Directors the preceding day, each member, active or associate, was to be allowed five complimentary tickets to all meetings of the Association, to be distributed at their pleasure among local friends. The President expressed a wish that the Convention meetings could be made entirely free.

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TUESDAY, 12 M.

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MR. HAWN (in the Chair): The matter now before the house is the selecting of a Nominating Committee.

MRS. LUDLUM: I nominate Prof. Newens as Chairman of this Committee.

MR. HAWN: A Nominating Committee is empowered to nominate its own Chairman.

MR. TRUEBLOOD: Then I second the nomination of Prof. Newens as a member of this Committee.

Miss Washburn was then nominated by Mrs. Carter and nomination seconded by Miss Nelke; nomination of Mr. Turner by Miss Powell, seconded by Mr. Soper. Mr. Soper was nominated but ineligible. Nomination of Mrs. Chase

seconded by Miss Brown. Miss Frost nominated, seconded by Miss Folsom.

Mr. Trueblood moved that nominations be closed.

Question called for.

MR. TRUEBLOOD: I move that the five persons named be made this committee.

MR. HAWN: The better way is to instruct the Secretary to cast the vote of the Association by ballot. With power to appoint its own chairman.

(Motion duly seconded and carried and Secretary cast ballot as directed for the five nominees.)

MR. HAWN: Let the Nominating Committee proceed to work at once. Quite unlike my predecessor, whom I am sorry is not here, I think it is your duty to electioneer, to find out just what the sentiments of members are, talk it over and get a consensus of opinion, consulting every member of the Association.

(Mr. Trueblood then read a letter from Mr. Robt. I. Fulton, of Delaware, O., and President Hawn announced that Mr. Fulton would receive a reply from the Association, through its Secretary.)

Motion to adjourn made by Mr. Turner, seconded by Mr. Kline, carried.

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WEDNESDAY, JUNE 24, 11:40 A. M.

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PRESIDENT HAWN in the Chair.

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A call for a meeting of the Board of Directors at the close of the session was announced.

MR. HAWN: It is my pleasure to give a word of welcome to those who have been accepted as active members in the National Association of Elocutionists.

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I P. M.

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PRESIDENT HAWN in the Chair.

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The President appointed a Committee on Resolutions, asking Mr. Towne to preside as Chairman of such Committee, and Mrs. Manning and Mr. Leach to act as members of it.

THURSDAY, JUNE 25, 1903, 9 A. M.

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PRESIDENT HAWN in the Chair.

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A brief business meeting being held prior to the opening of the regular session.

The Secretary read letters of regret at inability to attend, from the following: Mrs. Elizabeth Mansfield Irving, of Toledo, Ohio; Miss Laura E. Aldrich, of Cincinnati.

Announcement of invitation from Governor Peabody to visit the Capitol Building at 3 p.m., where a guide would be in attendance to show the party through the building and give them a mountain view from the dome.

Meeting of Board of Directors called.

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FRIDAY, JUNE 26, 1903, 9 A. M.

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The PRESIDENT in the Chair.

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MR. HAWN: If by any chance any applicant has not heard from us yet, please jog our memory. Applications are sometimes misplaced or it may be we have not had time to investigate indorsements. Has the Secretary any communications this morning?

MRS. LUDLUM: We have additional greetings from the following: Miss Alice Decker, Mrs. Melville of Chicago, Mrs. Emma Wilson Gillespie, Mr. Edward P. Perry, Mr. Francis T. Russell, Mr. Frank A. Read, Mr. R. L. Cumnock, Mr. C. C. Shoemaker, Mrs. Shoemaker, Mrs. Chilton, Mr. B. Russell Throckmorton, Louise Humphrey Smith, Geo. W. Saunderson, and Miss Opal Le Baron McGauhey, now Mrs. W. V. Whitmore.

MR. HAWN: We are always glad to hear from absent members. I would remind you that we have a bylaw saying that those who cannot attend a Convention should so inform the Secretary. Some are very remiss. In a great many cases, we are allowed to publish names on our programs, announcing the appearance of certain people and they do not inform us of their non-appearance, which makes it awkward for us, besides disobeying a bylaw of the Association.



12:40 P. M.

The President called for reports of various committees. Mr. Trueblood, as the only member present of the Conference Committee, made the following report:

#### CONFERENCE WITH THE NATIONAL EDUCATIONAL ASSOCIATION.

The President of this Association has asked me, as the only member of the Conference Committee present, to make a Report of the work done at the last meeting of the Educational Association.

Through the influence of some of my colleagues in this Association, it was suggested to President Beardshear of the N. E. A. that he invite me to address that body at the Minneapolis meeting. This request was complied with and the honor and responsibility came to me without my bidding. In addition, also, an invitation came from Prof. Bishop, of Cincinnati, who had charge of that work, that I preside over the English Section one day, and direct the discussion toward spoken English.

The subject of my address before the General Assembly was "The Educational Value of Training in Public Speaking." The audience of several thousand, assembled in the large Convention Hall, seemed very much interested in the subject; some were kind enough to say as much so as in any of the subjects treated before that body.

The work of the English Section, over which I was asked to preside, did more specific work. We took up the oral side of English, discussing pronunciation, expressive reading and spoken discourse. There was a large attendance at the meeting, among whom were several distinguished educators, notably the late Dr. E. E. White, of Columbus, Ohio, himself a thorough student of spoken English. He took a very active part in the discussion, and the people were greatly interested and profited by his every pertinent remarks.

With a Conference Committee actively interested in the work of representation in the sessions of this Convention, there is no reason why we should not be well represented annually on the program, and have a section especially for our work; for there is much interest in and sympathy with the work of teaching expressive oral English.

We shall be represented this year by Miss Laura E. Aldrich of Cincinnati and Prof. Cone of Boston at the meeting in that city, and we shall hope to hear of further progress and a closer affiliation

with that body. If our work is worth doing, it is not only worth an annual convention of our own, but it is worth pushing vigorously in every educational convention, city, county, State and national.

On behalf of the Committee,

THOMAS C. TRUEBLOOD, Temporary Chairman.

Mr. H. M. Soper acted as temporary Chairman, at the request of the President. He presented a motion by Mr. Turner and seconded by Mrs. Denig that Mr. Trueblood's report be accepted. Motion carried.

Mr. Trueblood then made the following Report for the Committee on Necrology by request of Mrs. Carter:

#### REPORT OF COMMITTEE ON NECROLOGY.

Since our last meeting, death has taken three of the most prominent members of our Association and of the profession, Alfred Ayers, William B. Chamberlain and F. Townsend Southwick.

##### ALFRED AYERS.

Alfred Ayers was one of the pioneers of the art of public speaking in America. He was educated in elocution both here and abroad. In Philadelphia he was a student of Lemuel B. White; abroad he studied with several of the actors and teachers of elocution. His teaching was done mostly in this country in private. He was an authority on English pronunciation; he was the terror of the actors of the New York stage, because he had determined to reform their pronunciation and nightly he would be found in the audience with his pencil and paper to take note of the inaccuracies in pronunciation, and the next day as critic would publish them in some of the papers. To him, as much as to any other of our teachers, is due the breaking down of artificiality in English pronunciation. He was one of the most trenchant correspondents of newspapers and dramatic magazines. He is the author of the following well-known books,—The Verbalist, The Orthoepist, both of which are devoted to pronunciation, Essentials of Elocution, and Acting and Orators. The profession loses in him one of the ablest and most helpful of the critics.

##### WILLIAM B. CHAMBERLAIN.

William B. Chamberlain, formerly President of this Association, was stricken suddenly with heart disease, on March 10th.

Prof. Chamberlain was fifty-six years of age. He was graduated from Oberlin College in 1875, receiving the degree of A.B. Within fifteen years from that time the degrees of B.D., A.M., and D.D., were conferred upon him by the same institution. For sixteen years he was instructor in Oberlin College, first in the department of Vocal Music, in which he was one of the most skilful teachers of the country, and then as Professor of Rhetoric and Elocution in that College. From 1894 until his death he occupied the chair of Elocution and Sacred Music in the Chicago Theological Seminary. He had been granted leave of absence by that institution next year for the purpose of leading the services in sacred music at the World's Sunday School Convention to be held in Jerusalem.

Prof. Chamberlain was one of the most scientific and prolific contributors to the literature of our profession. His "Rhetoric of Vocal Expression" and his "Principles of Vocal Expression and Literary Interpretation," the latter in conjunction with Prof. Clark, are hand-books in all of our libraries. Prof. Chamberlain was one of the charter members of this Association. He was twice elected to the highest office within our gift, and has ever been a member of our Board of Directors. We shall miss his wise counsels, his instructive discourses, his mental and moral attainments, his uplifting spirit, the music of his voice and the music of his soul. He was one of the kindest and most helpful spirits we shall ever know.

#### F. TOWNSEND SOUTHWICK.

F. Townsend Southwick was born March 25, 1858, and died March 15, 1903. He was graduated from Rogers' High School of Newport, Rhode Island. He was a student of music for a number of years. He became a fine organist and was of more than ordinary ability as a composer.

But he soon turned his attention to the study of elocution. After some years of critical study and private teaching, in 1893 he helped to establish the New York School of Expression. In 1901, when this institution was chartered by the Board of Regents of the State of New York, Mr. Southwick became President.

As a teacher he was resourceful, tireless and uncompromising in his advocacy of naturalism. His originality and keen insight made him a wise critic of delivery and interpretation.

As a writer on elocutionary subjects, he occupied a commanding position. His style was unusually forceful and trenchant. His books, "The Primer of Elocution" and "Steps to Oratory," are among the best recent publications on the subject, while his critical

articles in Werner's Magazine were always read by the members of the profession with greatest interest.

Mr. Southwick was an earnest advocate of the organization of our forces. In 1891 he helped to organize the New York Teachers of Oratory and the next year the National Association of Elocutionists, of which he was a charter member and up to the time of his death an officer. In convention he was ever ready with his counsel, and in the many discussions of method he was one of the keenest debaters the Association has produced.

In the loss of these comrades the National Association of Elocutionists assembled wish to express their profound respect for their lives and characters, their sense of the great loss to this Association, and their personal affection for their brothers. May their spirits live and work among us for the upbuilding of the art they toiled to elevate.

It was moved by Mrs. Denig and duly seconded that the report on Necrology be accepted; motion carried.

MRS. CHASE: I do not know whether it is in order, but Mr. Turner referred to Mrs. Alice White Tebeau as having given us great assistance in the past and I know of her interest in our profession and her desire to help us always, hence I wrote to her. My letter found her in a sanitarium in Michigan; she has met with the loss of both her mother and father in the last year and has had financial trouble in some way about her home. She is almost helpless, is paralyzed in some way and wrote me a very sad letter, saying: "Tell my story to those interested in the profession." I thought perhaps it would be right for us to send her a note of sympathy. She said she would come to us if possible. I would make that as a motion.

MR. TRUEBLOOD: I second the motion that the secretary be authorized to draft a letter of sympathy from the Association. Carried.

(Mr. Towne then made the following report for the Committee on Resolutions:)

#### REPORT OF THE COMMITTEE ON RESOLUTIONS.

*To the National Association of Elocutionists:*

Your Committee on Resolutions, at the close of this most successful Convention, resolves itself into a Committee of thanks.

We congratulate the Association on the harmony, the friendliness and the "working spirit" which have characterized the meetings of this Convention; and we further congratulate the "N. A. E." on the high standard of work, and the worthy ideals which were manifest at every session.

We, your Committee, therefore do heartily recommend that the following resolutions be adopted. Further that copies of these Resolutions be sent all persons to whom we are indebted for the success of this Convention.

**RESOLVED:** That we tender our congratulations and thanks to the President and Officers of this Convention for their untiring and faithful work, in the endeavor to make this the most profitable Convention ever held in the history of the organization. We desire especially to show our appreciation of the courtesy and inspiring interest of President Hawn, in seeking to maintain harmony and to make this a practical "working Convention."

**RESOLVED:** That the thanks of the members are due to the Ways and Means Committee, the Local Committee, and to all who have made such careful, thoughtful and pleasant provision for the comfort of the delegates; to Miss Powell and the members of the Colorado State Association, to whom we are indebted for the use of the beautiful auditorium of Unity Church, and for the cheerful and painstaking manner in which they have wrought to make our stay in this beautiful city delightful, and especially for the most graceful and gracious reception tendered us on the long to be remembered evening of June 23d; to the State and City officials, and to all who have been so generous in their hospitality; also to the management of the Adams Hotel for their studious attention to all the needs arising from the occupation of their beautiful apartments as headquarters, and especially for their assiduous courtesies as hosts.

**RESOLVED:** That especial thanks and congratulations are due to Mrs. Frances C. Carter and to the other members of the Literary Committee for the excellent programs both of entertainment and instruction which they have provided. It is the conviction of the Committee that the uniform high standard of excellence of all papers, discussions and readings provided by them has never been surpassed at any Convention in the history of the Association. We would extend our thanks and appreciation to all who, through the invitation of the Literary Committee, so generously and gracefully enriched us by their services.

**RESOLVED:** That we pledge ourselves anew to loyalty to the best interests of the "N. A. E." to the perpetuation of the highest

and noblest in ideal and method in the art of expression, and the maintenance of brotherhood and harmony in the carrying out of this our common mission.

Respectfully submitted,

ORWELL BRADLEY TOWNE,  
MARY MANNING,  
ALFRED E. LEACH,

Committee.

President Hawn resumed the Chair.

It was suggested by President Hawn that a resolution of thanks to the Denver Press for its courteous treatment be added to the report. It was so moved by Mr. Kline and seconded by Miss Washburn and the motion carried, the following being included in the report on Resolutions:

RESOLVED: That we extend our thanks to the newspapers of the City of Denver for their appreciative reports of our sessions, and extending to us the privilege of public notice to their columns.

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It was moved by Mrs. Chase and seconded by Mr. Trueblood that the report on resolutions be accepted; carried.

Miss Powell presented the following report for the Ways and Means Committee:

The Ways and Means Committee, as already announced in the last report, has done what was considered best, according to its judgment, in selecting this church as a place of meeting and the Adams Hotel as headquarters. The Local Committee has most gracefully and willingly aided in all details. The Press Committee tried its best to interest the papers in the Convention before you came. The Reception Committee has been most willing and helpful in doing its share, and we all are very glad that you came to us and hope you are going away feeling glad that you came. We know you have helped us by having come among us.

It was moved by Miss Frost and seconded by Mr. Trueblood that the report be accepted; carried.

In response to call for report from Literary Committee, Mrs. Carter said: "I think the only report is on the printed program. It is not necessary for me to tell what I have passed through, but I do wish to thank many of the members present for suggestions, and I feel especially proud of the amount of talent we have drawn from the West this year; I only wish our Eastern friends who are so satisfied

that all good comes from the East had been with us here."

MR. HAWN: As the program makes such a valuable report of itself, I would suggest that some member move that Mrs. Carter's remarks, coupled with the printed program, be considered the report of this Committee.

It was so moved and seconded by Mr. Soper; carried.

MR. TRUEBLOOD: As Chairman of the Board of Directors, I would say, in the absence of Mr. Pinkley, that we have invitations from several different places for the meeting next year. We have a very copious and cordial invitation, copious because from several different sources in St. Louis, to hold our Convention there next year, at the time of the Louisiana Purchase Exposition. We have also an invitation from Oregon, to go out there in 1905, not next year. Also an invitation from members of this organization in Ohio to meet at Cleveland; and an invitation from New York, from members of the Association there, through their officers and President, Mr. Hawn. It was thought wise by the Board, however, as the last five Conventions have been as far west as Buffalo or Denver—I will name them in order—Cincinnati, Chautauqua, St. Louis, Buffalo, Chicago and Denver—it was thought wise by the Board of Directors and I think they voted unanimously that the Convention next year should go to the City of New York.

MR. HAWN: I would like to make a correction. I was President of the State Association for three years, but Mr. John P. Silvernail is now President.

MR. TRUEBLOOD: Do I understand the New York State Association and the Teachers of Oratory are not the same?

MR. HAWN: No; but we shall take care of you.

MR. TRUEBLOOD: We all agreed, after discussion, that we should go back to the Far East and interest those in New England, New York and Philadelphia and other Eastern cities in our work again. We have not been there since 1897, and we think we should go back.

There is to be no gag put on this Convention by the Board of Directors at all. This is only a report to the Convention, to be accepted or rejected, as you like.

MR. HAWN: "Meetings: The Annual Meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine." That makes the place of meeting entirely at your discretion.

of course, so this comes as a report from the Board of Directors, suggesting that we hold our next Annual Convention in New York City.

MR. SOPER: I move that we accept the suggestion as given. The reasons for going to New York are valid and strong. I move that we accept the report and meet in New York City on our next Annual Convention. If in order, I will include that in the motion.

MR. HAWN: The Chair much prefers that the two should be put as separate motions.

Mr. Soper makes motion that the report of the Board be accepted.

MR. SOPER: I move that this Convention meet at New York City next season.

Seconded by Mr. Trueblood.

MRS. HASKELL: Is the question open for remarks?

MR. HAWN: Yes; it is open for discussion.

MRS. HASKELL: I want to say that while I feel, under all ordinary circumstances, we should go to New York next year, yet there is a very extraordinary reason why we should not go to New York, and that is because we are to have a wonderful World's Fair in St. Louis. I am sure you will all want to attend it and will attend it. When you had your Convention there before we had a street-car strike and things were not just as we would have wished to have them, but we are all right now. We thought it hardly necessary to extend an invitation before. St. Louis expects to be so attractive and beautiful that she will be like the colored girl who was told to hang up mistletoe to get some one to kiss her. She replied indignantly: "I hangs up nothing to bring to me that which belongs to me by right as a natural born lady!" It is not one State, it is twelve States and one Territory; the great Louisiana Purchase; forty million dollars appropriation, more than twice as much as Chicago appropriated. I don't think any one can afford to miss the opportunity of their lives to come to St. Louis. We expect to be wonderfully good to you. I wish the Convention might hear the invitation from our Governor Francis and the Mayor. I think none others have extended an invitation so formal as we have and we should have some consideration.

MISS SPAULDING: I wish to indorse Mrs. Haskell's remarks. The Fair at St. Louis will draw people there from all over the country—not only from the West but from the



East. The Chairman spoke of people in the East who could not be with us this year; I think the Fair alone would draw them to St. Louis. We should have our Convention next year at St. Louis.

MISS WASHBURN: It seems to me that before taking a vote we ought to hear both sides. In our Association, the East has a very large contingent that we don't want to lose sight of; we want to hold that element. It might be a question, if we meet at St. Louis, whether Eastern people would come to a Convention so far in the West. I am western and love the west; but I know how they feel. It is a number of years since we have been East. We certainly want to keep a working force, and we want in this working force as large a contingent as possible—we want the interest of the East and West and South; and I think we ought to weigh that point before putting it to a vote.

MR. SOPER: As far as I am personally concerned, I have let questions of this kind be decided wholly in the interests of the Association and not personal interests. To myself, it would be infinitely more convenient to meet in St. Louis; I can go there in a few hours; it takes less time, trouble, expense, etc. But I know—I don't guess at it—I *know* the temper of the East. I know that they have talked of forming an Eastern Association independently of this. We cannot afford this. Let us grasp hands, East and West. I am for union now and forever, one and inseparable. Let us keep together.

MR. DILLENBECK: I think the welfare of the Association comes before anything else. I can reach St. Louis in six or seven hours from Kansas City; it would take very little railroad fare, and, personally, you can understand why I would much rather go to St. Louis than to New York City. I believe the best interests of this Association demand that we go to New York next year for our meeting.

MISS NELKE: I would say a word in favor of New York. I cannot add anything to what has been said, but I believe our numbers east of Chicago will outnumber our Western ones five or ten to one, and such a large number requires our consideration; in fact, they demand it. I believe that we will lose a great many members if we go to St. Louis. They are tired of belonging to this Association when it meets so far in the West. It is not a question of expense with all of them. Some are not quite through with their

school work when we meet and they could not get to St. Louis at the time we would hold our Convention. I feel that members of this Association traveling from the West to New York will take in the St. Louis Exposition coming and going, and others perhaps when they have leisure afterward, so that they will see it just the same.

MRS. CARTER: In Buffalo, we had an example of the disadvantages of meeting in a city where they are holding an exposition. I think that we, as professional people, do not care much for them; but perhaps that is my personal feeling; I always go as far the other way as possible, however beautiful the exposition. I know that many others feel the same way. I think anybody who wishes to attend the Exposition will go there, but those interested in our profession would much rather come to the East, where they will have the support of the East, next year, than go to St. Louis, whatever their welcome may be, however beautiful the Fair.

MR. KLINE: I would join most heartily in the invitation extended from St. Louis, because it is home territory for me, and I think we could have a good meeting there; but another consideration enters my mind. This is unquestionably going to be the greatest World's Fair that the world has probably ever seen. I believe St. Louis is going to be taxed to take care of the crowd that will be there. We would be there, perhaps, at that time when the greatest number of visitors will be there, and I believe we would appreciate more the quiet we would find in New York than we would have in St. Louis. (Laughter). I realize the point as to quiet in New York, but I do feel that if the Eastern people won't come West, we cannot afford to stay away from them. They have things the West has not. I feel we ought to come in touch with them as closely as we can. But I think it would be only courteous and would show our appreciation to those sending us invitations if we could hear the formal invitation sent us so kindly by the St. Louis Exposition authorities.

MR. HAWN: Any further discussion?

MR. SOPER: I just want to say that when I was at New York, I talked for the West, but found they were determined to keep the meeting there and make us come there all the time, so I pledged them that if they came to Chicago the following meeting, every alternate meeting should be

held in the East. We would be unfaithful to that pledge if we did not do so. I was in favor of meeting in the East this year. We met at Chicago and should have gone East this year, but we were invited to Denver and we came to Denver. I always go where the Convention goes, so I came here. If we had gone East last year, we could have gone to St. Louis next year.

(Question called for.)

MR. HAWN: I like the suggestion made from the floor that the Convention should hear the cordial invitations from St. Louis. What is your pleasure?

MR. DENIG: These letters have been spoken of twice. I move that they be now read.

(Mr. Trueblood seconded the motion.)

MR. TURNER: Order! Two motions at the same level cannot be heard at the same time.

MR. HAWN: The question is whether we go to St. Louis or New York.

(Mr. Turner moved that the question before the house be laid on the table. Mr. Towne seconded the motion. This was done that the question of reading the invitations might be considered. Carried. Motion made and seconded as above then taken up, that the invitations be read. Carried.)

MRS. LUDLUM: I believe it is the Secretary's duty to keep still. I wish I might keep still on these. They were as much a surprise to me as to you. I knew nothing of them till I received them here.

(Reads formal invitation from Governor of Missouri and from Mayor of St. Louis.)

There is also a list from the different hotels, saying how many each can accommodate, giving rates, etc. I will hardly keep you to read these papers. There is also a long letter from the Grand View Hotel.

MR. HAWN: You have heard these cordial invitations. What is your pleasure?

MRS. DENIG: I would like to make a motion that, whether we accept the invitation to go to St. Louis or not, a letter of thanks be sent this body or these gentlemen for their courtesy.

(Motion duly seconded and carried that a vote of thanks be tendered the gentlemen individually and collectively, by the Association. Mr. Trueblood then moved the previous question, as to place of next meeting. Mr. Towne seconded, and the question was brought before the house.)

MR. HAWN: It has been moved and seconded that the National Association of Elocutionists hold their next Annual Meeting in New York City. May I ask that the time be included in the motion so there will be no misunderstanding. It has been our general practice in the holding of these Conventions to have the opening on the last Monday in June. We opened this year on the last Monday in June and I know of at least twenty-five people who have written me that it came too early for them, as they were not out of school work quite so early as to be with us here at that time.

MR. TRUEBLOOD: The time should be stated in a separate motion.

(Motion put and carried that the next meeting of the Association be held in New York City, in 1904. Miss Washburn moved that the next meeting be opened the last Monday in June. There was some discussion as to opening later, but it was argued that Easterners go to the mountains and would not want to wait; also that summer schools began early. There was a discussion as to the date on which the last Monday in June fell in 1904, which was decided to be June 27, and the motion being duly seconded, it was carried that the next meeting should open on the last Monday in June, the 27th, 1904.)

Miss Nelke, being called on for report of Committee on Credentials, said: "I did not know I was to have a report because you have given out the names of new members. I am acting in the absence of Mr. Silvernail and I have only a word of comment. We have come very far West, but we have gotten as many new members in coming to Denver as we got in Chicago, the center of so many large cities. So we have lost very little in new membership by coming so far West, but we really have gained members representing a different district."

MR. HAWN: Will some one move that the Chairman's remarks, in conjunction with the names of the applicants for membership, be accepted as her report.

(Motion made by Mrs. Chase and seconded by Mrs. Carter. Carried.)

MR. TRUEBLOOD: I hope the impression will not go out—there has been an implication of that kind—that we are not all satisfied that we came to Denver. For my part, I want to express here in open Convention that I am very highly pleased that we came to Denver this time. It has been

one of the most enthusiastic and helpful Conventions we have had in the history of the Association. I attended all but one last year, when I went on a mission for the Association to Minneapolis: and I want to say that we have not had a more enthusiastic or more interesting Convention in many years than this.

(On call for report from Committee on Methods of Teaching, Miss Marsland stated that she did not understand she was to give a report and would have to give an extemporaneous one. She then reviewed the work of the three days briefly in the Section on Methods of Teaching, details of which are fully reported under that Section. She asked that her report be cut down to avoid repetition and the President stated that would be done. It was then moved by Mrs. Carter and seconded by Mr. Trueblood that her report be accepted and motion carried.

MR. DILLENBECK: (For Committee on Interpretation): I have prepared no special report, but the work was carried out precisely as indicated on the program and we had no difficulty in getting volunteers to come forward and read for criticism.

MR. HAWN: I think, at this time, it is only right to say to you, in a very brief way, that every member of this Association is ready and eager, I believe, to have a representative magazine. We need a magazine badly, but how to get it I don't know. My own opinion is this: I should not like to take the monetary risk of editing or publishing it myself, but if a magazine from any source can be made worthy of our work, we would be only too glad, individually and collectively, to support it. We must have something more than mere promises. We must see the magazine, know its policy; and as Mrs. Manning of Chicago, is here semi-officially to represent *The Muse*, the embodiment of one or two other journals in connection with *Werner's Magazine*, we would like to hear from her.

MRS. MANNING: I will try to be brief as possible. You all know the history of *Werner's Magazine*, the change of hands, etc. Perhaps it is necessary for me to explain here why I happen to be representing *The Muse* at present. When *Werner's Magazine* first changed hands, I was asked to take a very small, unimportant department in it. Very shortly afterward, much to my surprise, it changed hands again, and then, in a short space of time, I found that every one else connected with it, of the Werner part,

had vanished and I seemed the only one left. The magazine was bought by a syndicate in Chicago represented by Mr. McCord. He asked me to conduct this part of the magazine; I said I would not do so, but would help it along and keep something going until this Convention. We had a great many letters come into the office in regard to this, of all contradictory kinds but no valuable suggestions. While we have not lost our subscribers as yet (Werner's, I refer to), we have had much criticism but nothing tangible. I will say, in justice to myself and Mr. McCord, that he was not willing, under those circumstances, to put money into that part of the magazine, on account of the letters and lack of letters which we had; so that I am going to agree with you beforehand and anticipate your criticisms. I realize that the department has been extremely weak, but if you have had experience in running a department without funds you will appreciate the circumstances. It is not a question of supporting the magazine as it is. I am merely before you to make a proposition from Mr. McCord. His first editor was an unfortunate selection and simply ran the magazine into the ground. I will anticipate you; it has been extremely cheap in every number, very little any one would want; my department as well as the rest. Mr. McCord has changed editors and put in charge Herbert Spencer Fiske, of Chicago, well-known in literary work, and he promises to raise the standard of the magazine. I am not in control; I will not say such and such a thing will absolutely be done. I bring to you Mr. McCord's word; that is all. He says that the standard will be raised very much, and offers the Association, if they wish to use it as a medium, space in the magazine. Of course, he would expect your support in subscribing and using it as a medium for advertising, if space is given you. His idea was that perhaps you would like to conduct it like musical magazines, correspondence from all over the country in regard to our work in different sections of the country, reports from State Societies, accounts of Schools, and what is being done by public readers and teachers in all branches of the work, using the magazine as a medium whereby we can know what is being done by other members all over the United States. He charges nothing for the space. We have a circulation now, as the magazine stands, a consolidation of four magazines, all of which had good circulation, of sixty-five

thousand. I have seen the subscription list; I would not come to you bringing the word of any one else. I preferred to see it, so I know that to be true. I shall be glad to answer any questions you wish to put to me.

MR. HAWN: Any remarks?

MR. SOPER: If we could get enough representation in that magazine to make it representative of our profession and make a stand for what *Werner's* stood for in its palmy days, or something better, I believe it would be the greatest thing in the world for us to unite in supporting this magazine; but a small corner crowded in somewhere, with the majority of the magazine space given to something else, doesn't seem just the thing.

MRS. DENIG: As it stands now, we have nothing. We have no medium of communication, and I miss *Werner's* very much. I know nothing of what is going on in other parts of the country. I don't know other readers, and I think we should know each other. Mr. McCord is not an elocutionist; he is a business man and of course he cannot be expected to put in his money until he sees it coming back to him. Why not accept this man's space, and as we grow, dictate our terms later, but not refuse a half-loaf because it is not a whole loaf?

MISS NELKE: I am not sure we were informed just how much space we would get. I would like to know that—how much space would be given our Association.

MR. HAWN: Mr. Trueblood, will you take the gavel a moment? I see that this discussion will lead nowhere.

(Mr. Trueblood takes gavel and Mr. Hawn speaks as follows:)

If he gives us five, eight or ten pages, does he mean to this body or to the profession at large. Who will supply, from month to month, material for this magazine? Not I for less than three cents a word. I cannot imagine any man or woman so inane, with so little to do, as to supply a magazine free with any amount of material. We have done too much free teaching and other things. I don't think there is a man or woman in the Association who would be willing to keep tabs on us personally all over the country, to fill the offered space in the magazine. Besides, having had a good magazine in the old days, to me it would be worse to have nothing than to be included in a magazine as a part or department, something like the "Woman's Page" in the *New York Journal*. We could

pledge ourselves, individually or collectively, if we choose, to support the magazine if made worthy, but we must see it, and hold in our hands a copy before we subscribe. We should not buy a pig in a poke. We have had no tangible offer made us. How can we reply, except to say: "Make the magazine worthy and we will support it!" (President resumes Chair).

MRS. CARTER: The speaker just said he would rather have no magazine than to have part of one. I cannot quite agree with that statement and I think a department or a few pages in a literary magazine would be much better than no space at all. I would like to ask what magazine, what prosperous magazine, would offer us six pages?

MR. HAWN: Is there any person in this Convention who will subscribe \$2 a year for a magazine with six pages of news items of the personnel of this profession? Will some one ask that from the floor? They will see how far afield it will lead us.

MRS. CARTER: Do I understand there is to be nothing in this magazine but news items?

MR. HAWN: I am not sure. News of each other was mentioned, but in no six pages could there be any worthy articles on art. You could not analyze a poem in six pages and make anything of it.

MRS. MANNING: I think Mr. McCord's own idea is very vague; he doesn't know. He did not stipulate as to how much space; he said they could have all they wanted. I think his idea was, as mine would be, to see what could be done, what we would be willing to do and how much we could do. Then we could dictate terms to him or be ready to establish an official magazine of our own, such as we should have and need. I think it wise to try the experiment through some such medium as that.

MR. HAWN: Is there not some way in which we can give the lady our opinion as to the needs of the magazine and of the chances for our support of it?

MR. TRUEBLOOD: I think we have devoted as much time as we can afford to this discussion. I move that we proceed to the election of officers.

(Seconded by Mrs. Chase and carried. Mr. Soper nominated as Judge of Elections by Mr. Dillenbeck and seconded by Miss Nelke. Appointed, and takes Chair.)

MR. SOPER: The Nominating Committee, through its Chairman, will make a report to the Convention. While



they are getting ready, I will say that the voting is confined to active members only. Associate members have every other privilege except that of voting.

MR. NEWENS: As Chairman of the Nominating Committee, I have the honor and the shame of presenting the report which is on the other side of this blackboard (turning blackboard); the honor, because it has been an honor; the shame, because above my head I am compelled to present my own name on the list of candidates for office.

For President, Henry Gaines Hawn, of New York City.  
First Vice-President, Elizabeth Mansfield Irving, of Ohio;  
Second Vice-President, Mr. Geo. W. Saunderson, of  
Seattle, Wash.  
Secretary, Mrs. Frances Carter, of New York.;  
Treasurer, Mr. Preston K. Dillenbeck, of Kansas City.

Full Term, Board of Directors:

Laura E. Aldrich, of Ohio;  
Mary Blood, of Illinois;  
Emma Augusta Greely, of Massachusetts;  
Franklin H. Sargent, of New York;  
Adrian M. Newens, of Iowa;  
E. M. Booth, of Illinois;  
Elizabeth R. Walton, of Washington, D. C.

Unexpired Term:

Miss Cora Marsland, of Kansas.

MR. SOPER: In regard to the Nominating Committee, their duties and work are different from that of many Committees of this kind. They are supposed to sift and sound the sentiment of the members of the Convention very thoroughly. In this case, they have done so exhaustively. In such cases, it has been our tradition, if there is no desire to make additional nominations, to make a motion to have the Secretary cast the vote of the Association to elect the candidates in a body instead of *seriatim*.

(Mr. Williams moved that the Secretary be so instructed.)

MR. TRUEBLOOD: I think it has never been the custom for the Secretary or any one to cast the ballot for the whole ticket, but for individual members of the ticket as they come on the board. Then, there may be extra nominations for the Board or any single office. The Convention has the right to say what they wish to do with the report

of the Committee. As I understand it, as it has been heretofore, if there are no more nominations, for President, for instance—we have a right to make nominations from the floor—but if we want to expedite matters, we can ask the Secretary to cast the ballot of the Association for that particular officer.

MR. TURNER; There should be a new motion. If there are no more nominations for President, I would like to move that the Secretary cast the ballot of the Association for Mr. Hawn as the next President of this Association.

(Duly seconded and carried, and Secretary so cast ballot, Mr. Soper announcing the election of Mr. Hawn. Motion by Mrs. Chase, duly seconded, that Secretary cast vote of Association for Elizabeth Mansfield Irving as First Vice-President. Carried, and Secretary so cast vote, Mr. Soper announcing election of Mrs. Irving. Moved by Mrs. Denig, seconded by Mr. Turner, that Secretary cast vote of Association for Mr. Geo. Saunderson as Second Vice-President. Carried, and Secretary so cast vote, Mr. Soper announcing election of Mr. Saunderson. Moved by Mr. Trueblood and seconded by Mrs. Manning that Secretary cast vote of Association for Mrs. Frances Carter as Secretary; carried, and Secretary so cast ballot and Mr. Soper announced election of Mrs. Carter. Mr. Turner moved and Mr. Kilne seconded his motion that the Secretary cast vote of Association for Mr. P. K. Dillenbeck as Treasurer; carried, Secretary so cast ballot and Mr. Soper announced election of Mr. Dillenbeck.)

(It was moved by Miss Nelke, seconded by Mrs. Denig, that the Secretary be instructed to cast the ballot of the Association for all the Directors in a body, one vote for all at once. Carried and they were so elected.

MR. SOPER: That closes the list of officers. I have never had much to say (in former Conventions), but beg your indulgence now for a few closing remarks. First I wish to thank the Association for its generous bestowal upon me of the various positions of trust; with the exception of Secretary, I have been honored with every office in the gift of the Association, from doorkeeper to President, and I truly appreciate the confidence shown me. I can truthfully say that I have always cheerfully responded to the calls for help in various directions and have considered it a joy to do anything that would promote the best interests of the Association.

I met the Chairman of the Nominating Committee the other day and he seemed much perplexed as to how he could distribute the honors of office to represent the various sections of the country and satisfy all interests. I told him I could help him to some extent, *viz.*—scratch my name off the ticket, and thus make room for one more and it would suit me perfectly. He did it and I thank the Committee and the Convention for this first official vacation I have had since the Association first came into being and wish to say that I shall work as faithfully in the ranks as I ever did in office. Now, my brothers and sisters in the profession, will you clasp hands with me in this pledge that hereafter, whether in office or out of office, whether on the program or off it, whether the Convention meets East or West, we will show the same unfaltering zeal in all that goes to make a successful Convention? Will you all join me in the pledge that no personalities from any individual member shall in any way chill our enthusiasm or check the onward march of this, the grandest educational association in the world with immeasurable possibilities for lifting mankind to the highest ideals of human expression?

After twelve years of struggle we have this year planted our convention flag upon the Rockies in sight of one of the highest mountain peaks of America. Let us this day resolve that our Convention ideals shall never be lower than the highest.

The President resumes the Chair.

MR. HAWN: Strange as it may seem, even your President knows when to be silent. To say that I expected this renomination and election, would not be true. To say that I hoped for it, almost prayed for it, is true. You, yourselves, can perhaps understand what an awful thing it is to bear a burden for twelve months and feel you have done your best, and then perhaps fail of recognition and indorsement, and of course these things are possible even when one has put forth his best efforts. The work is arduous and, as in almost all organization, the bulk of it falls on one or two willing workers. Now I have made my little speech. I thank you heartily, and promise to serve you faithfully in the future as in the past.

And now to scold a little. I think it is wrong the way you allow men and women to work for you and in hundreds of cases take no notice of communications, defer answering invitations to serve on the program or to act on a com-

mittee. I am going to ask you to live in the spirit of the Association a little during the year, not deferring it until the time of meeting, but realize that some of us are struggling and working continually. In this particular I want to thank the Chairmen of my Committees. They have stood by me all through the year, never swerving from a duty no matter how arduous. We have had a glorious Convention. As I witnessed the passing of this report of the Nominating Committee, without a dissenting voice from the floor, and no friction, in comparison with our past experiences, it is enough to bring tears of joy to a man's eyes. I am not going to keep you a moment. We are tired, hungry and have so much to do that I shall shake hands with you individually, and I wish you God-speed, individually and collectively.

Before closing, I have one or two duties still before me. A report of the Nominating Committee is called for.

MR. NEWENS: The Nominating Committee took up its work, being called to order by Mrs. Chase. Mr. Newens was elected to the Chair. It did its work according to the suggestion of our President by getting a consensus of opinion of the whole Association as to who would be best to fill the offices to be filled by the Committee. I am glad to report, Mr. President, that, throughout our inquiry, we found very little, if any, friction. The Committee desired to put the best candidates in office, looking toward the best interests of the Association for another year. The dead past may bury its dead; we have to do with the present, looking forward to the future. Our report has been presented to the Association through the Chairman or Judge of Election. It has been accepted in a parliamentary way, part by part, and I submit it now to the Convention, to be adopted as a whole.

MR. HAWN: You have heard the report. Will some one move that it be adopted as a whole?

(MR. WILLIAMS makes motion.)

MR. TRUEBLOOD: That is out of order. The whole thing has already been done.

MR. NEWENS: I beg to differ. This report was not accepted. The report of the Committee was not accepted on the floor at that time.

MR. TRUEBLOOD: That should have been done before election.

MR. SOPER: That was my fault, Mr. President.

(MR. HAWN said the motion had been duly made and seconded and put to the house. Carried.)

(Mr. Trueblood announced a meeting of the Board of Directors to be held at three o'clock that afternoon.)

MR. HAWN: The meeting of the Board will be at 3 P.M., in the ante-room of this church, a meeting of the new members as well as of the old. There are several here who have asked for the privilege of reciting for criticism. It distressed me to cut off that work this morning. One young man said it was the chance of his lifetime and he wants it. I want to know if enough of us can meet here this afternoon to serve as a committee on criticism.

MR. TRUEBLOOD: No member of the Board can be here at 4 o'clock.

MR. HAWN: Then it cannot be done. The whole afternoon must be given up to work.

MR. DILLENBECK: I move that we thank the retiring officers for their valiant services. Motion seconded by Mr. Trueblood and carried.

Motion to adjourn made and carried.

# TREASURER'S REPORT, 1902-1903.

## RECEIPTS.

Cash on hand July 1, 1902.....	\$561 60
Active members, renewals.....	231 06
New active members.....	81 00
Associate members, renewals.....	14 00
New associate members.....	42 00
Day tickets convention week.....	55 25
Sale of reports.....	10 00
Refund from Traffic Association.....	3 00

## EXPENDITURES.

	\$997 91
Trunk for Treasurer's supplies.....	5 00
Cartage Treasurer's supplies.....	7 37
Balance Douglas A. Brown for transcribing proceedings 1902 Convention.....	85 00
Card signs 1902 meeting.....	2 00
Printing letter heads and envelopes.....	17 50
Printing letter heads, second time.....	6 00
Printing application blanks.....	12 25
Printing letters to delinquents, first time.....	1 50
Printing letters to delinquents, second time, including all former reports.....	1 50
Printing Annual Report.....	214 05
Addressing and mailing Annual Report.....	17 36
Arranging and copying names for report and stationery for same.....	2 35
Elizabeth Mansfield Irving, Extension Committee.....	53 63
Frances Carter, Literary Committee.....	8 55
Martea Gould Powell, Ways and Means Committee.....	40 00
R. I. Fulton.....	2 00
T. C. Trueblood.....	8 47
H. G. Hawn.....	16 25
Doorkeeper.....	7 50
Secretary's expense, postage.....	5 24
Exchange on checks.....	80
Membership receipt book.....	2 50
Treasurer's expenses, postage, exchange, stationery, assistance.....	20 81
Balance on hand.....	460 28

Respectfully submitted, \$997 91

EMMA AUGUSTA GREELY. Treasurer.

Above account audited and found correct.

A. E. TURNER,	}	Auditing Committee.
ALICE WASHBURN,		
R. E. PATTISON KLINE,		

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PROCEEDINGS OF THE  
TWELFTH ANNUAL MEETING

OF THE

**National Association  
of Elocutionists**

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OFFICIAL REPORT

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DENVER, COLORADO  
June 22 to 27, 1903